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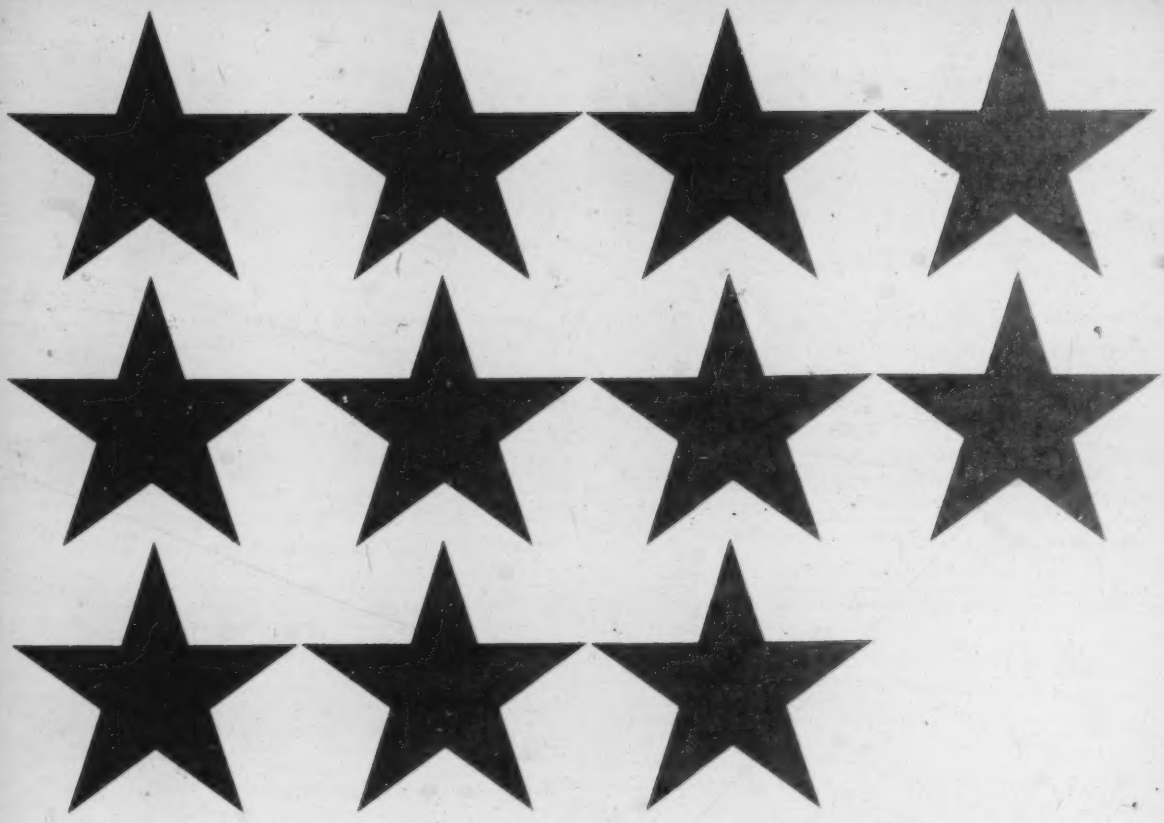


11 LOS ANGELES ARTISTS

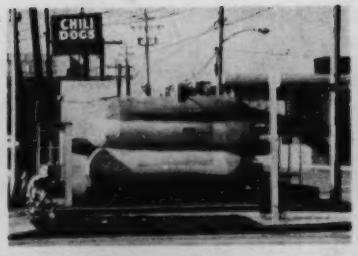
ALTOON BELL DIEBENKORN

HARRISON HENDLER IRWIN

M.LAUGHLIN NAUMAN PRICE

RUSCHA WEGMAN

20th
FOX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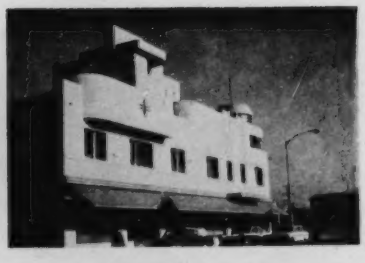

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11 Los Angeles artists

Guest directed by
Maurice Tuchman and Jane Livingston

The Arts Council of Great Britain

Hayward Gallery
30 September –
7 November 1971

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Catalogue designed and printed in England by Shenval
Cover design by Malcolm Lauder

John Altoon
Larry Bell
Richard Diebenkorn
Newton Harrison
Maxwell Hendler
Robert Irwin
John McLaughlin
Bruce Nauman
Kenneth Price
Edward Ruscha
William Wegman

Preface

Some years ago the Arts Council invited Maurice Tuchman of the Los Angeles County Museum of Art to organise a Los Angeles exhibition. The present exhibition is the product of a collaboration between Mr Tuchman, senior curator of modern art at the Museum, and Jane Livingston, associate curator of modern art. We thank them warmly for their efforts on its and our behalf, which included the preparation of this catalogue to which Gail Scott, assistant curator at LACMA, has contributed a scholarly bibliography.

Los Angeles thrives as an art centre and there are many other artists who might have been included in the exhibition. Mr Tuchman and Mrs Livingston decided to offer a broad selection rather than imply that any one direction was characteristic or dominant. We feel this was a wise decision. The result is probably more entertaining and certainly more truthful. But we had to impose limits, principally for reasons of finance. We had, most particularly, to decline a very powerful new tableau by Ed Kienholz; in spite of the large Kienholz show at the ICA we regret very much that costs forbade its coming to London. We are therefore especially grateful to our organisers for accepting these limits. This must have been difficult for them in view of their involvement in the contemporary art of Los Angeles and their enthusiasm for much of it.

We should like also to thank all the individuals and galleries who have been willing to lend works to the exhibition and, in some cases, to sponsor colour illustration. Some of the artists came to London to create or supervise the installation of their work; we should like to thank them for their friendly collaboration.

Robin Campbell
director of art

Norbert Lynton
director of exhibitions

Acknowledgments

The Los Angeles County Museum of Art has generously supported this enterprise in many ways. Gail R. Scott, the Museum's Assistant Curator of Modern Art, prepared the important, comprehensive bibliography. Betty Asher, Executive Assistant, aided us in the initial organizational process. Barbara McQuaide has typed all the manuscripts. Ed Cornachio, John Gebhart and Joe Hazan have provided most of the excellent photographs of works of art in this catalogue. We are grateful to these and other members of the Museum staff for helping us with care and great efficiency to organize this exhibition.

William Wilson, *Los Angeles Times* art critic, has contributed original photographs of Los Angeles, extrapolated from his well-known animated slide films, for this catalogue.

Maurice Tuchman
Jane Livingston

We should like to thank the following most warmly for their help both financial and otherwise in providing colour illustrations for the catalogue.

Gemini G.E.L., Los Angeles
Alexander Iolas Gallery, New York
Marlborough Gallery, Inc., New York
Nicholas Wilder Gallery, Los Angeles

II Los Angeles artists

Maurice Tuchman and Jane Livingston

In considering our approach to organizing a show of California art for London's Hayward Gallery, certain intentions had from the beginning to be defined. It was our immediate inclination to focus on the Los Angeles area, since the pattern continues to be of growing vitality here in comparison to the feeling of stasis current in San Francisco. We decided then to concentrate on new or at least unseen work by a small diverse group of artists. The selection spans not only the 'first generation' (McLaughlin, Diebenkorn), and 'second generation' (Altoon, Bell, Irwin, Nauman, Price, Ruscha) but also hints at the vast activity – and independence – of a Los Angeles 'third wave' (Harrison, Hendler, Wegman). This does not of course aspire to be a comprehensive exhibition. In restricting ourselves to recent work, certain established figures who might well have been selected were not, simply because they would be most advantageously represented by earlier production. Three artists whom we did invite to participate had to decline for various practical reasons: these are Sam Francis, Edward Kienholz, and John McCracken. There were artists whom we regretfully omitted on special grounds, such as Ron Davis who has had annual exposure in London; and, on other bases, Wallace Berman, James Turrell, and such little known artists such as John White, Robert Cumming, Richard Jackson and Scott Grieger. Without actually setting out to defeat the several clichés that have come to be associated with Los Angeles art, such as notions of 'finish fetish', 'ritualistic cultishness', or 'fanatical concern for craftsmanship', we found that the immensely variegated nature of the work in this selection did become its own disclaimer to narrow stereotypes. Nevertheless certain other unifying concepts suggest themselves. A distinguishing characteristic of Los Angeles art is its felt lack of historicity. In the early 'sixties, John Coplans, one of the dedicated critics of West Coast art, remarked variously that it displayed a 'lack of reference to the past' and that it had a certain 'non-verbal' quality. He referred to an 'empiricist art that is unambiguous, high spirited and totally hedonistic'. These intuitive observations still have a curiously substantive ring, though not so much in reference to the younger artists. It remains true that the nature of the best Los Angeles art is nearly always inherently eccentric, peculiarly rootless and determinedly personal. Despite the increasingly solid basis for the emergence of an esthetic dialectic comparable to the styles which generally coalesce in major cosmopolitan art centers, that sense of stylistic reciprocity is not especially apparent in Los Angeles. Instead other attitudes are discernible: a capacity for extremist and even dogmatic commitment to esthetic life principles (Irwin, Kienholz, Harrison, Hendler); the seemingly contradictory qualities of freedom from convention and a certain adherence to circumscribed tradition (Altoon, Ruscha, McLaughlin); and above all a pragmatic spirit which absolutely defies any engagement in the subtle dynamic of making art about other art which is typical of other significant movements. The sort of conversational syndrome through which sub-styles and 'isms' are generally invented and superseded has been strikingly absent in Los Angeles art over the last fifteen years.

Most of the **John Altoon** drawings included here have never before been shown publicly: they were executed along with hundreds of others in the two years before his death at forty in 1969, and are among the best work he made. Altoon is one of the few Southern California artists of his generation who continued, throughout the 'sixties, to paint and draw in a gestural, expressionist manner (though virtually all his compatriots made A-E-type[1] paintings for a time in the late 'fifties). In his intermittent groups of oil paintings from the late 'fifties to mid 'sixties. Altoon is revealed most purely in his command of an abstractionist, biomorphic idiom. But although many of these canvases are of extremely high quality, he was never essentially an abstract painter even in the most non-representational ones of the early to mid 'sixties: there was nearly always incipient figuration and often narrative content. It was seldom in this genre that his greatest strength – namely as brilliant draughtsman – came to fulfilment. (It is important to qualify that some of the artist's best canvases were destroyed by him.) Throughout the 'sixties, Altoon made hundreds of mixed media drawings on heavy paperboard, most of them characterized by penetrating satiric content. His prodigious virtuosity as a graphic technician rarely overshadowed the psychological acuity and inventiveness of his subject matter: in the best drawings, technique and content interact with dazzling authenticity.

The late drawings of which these are representative fall into various groups, within which style and subject type coincide with profound psychological trueness. It is as if the artist has allowed the emotional tenor inherent in the erotic narrative situations to determine, or condition, the actual technique of draughtsmanship, rather than vice versa. The major categories are the 'Object' series, characterized by whimsical, personified or objectified phallic and female erotic forms depicted discretely, without being woven into dense episodic scenes; several 'animal series', in which various creatures – most commonly frogs – are represented, again as male personified figures in episodic scenes; a series of episodic drawings involving American Western stereotypes (cowboy, Indian, saloon prostitute); and a group of somewhat earlier drawings marked by the use of heavier line and more metaphorically satiric narrative situations. Some of the best late work belongs to a type identified by an extremely light, homogeneously valued coloration and a delicate, febrile linear quality. Taken together, this prodigious body of late work embodies psychological qualities directly revealing of Altoon's own person; it is at the same time relaxed and obsessive; humorous; both thematically repetitive and continually surprising; traditional in conception and yet startingly eccentric; and above all deeply human and compassionate.

Altoon had a singularly influential position on the Los Angeles art scene, a fact seldom mentioned by writers but an important consideration in the development of the Los Angeles art community. From his initial association with the artists of the Ferus Gallery stable, beginning in 1957, he was to become a uniquely powerful figure in the Los Angeles art world through his intense friendships with other artists. It is indeed difficult to talk about Altoon without reference to the way he was regarded by his artist friends. Larry Bell has said that 'John worked almost sacramentally. He was a driven, compulsive worker, and he would talk about his work as if it was religion. He believed his work was priceless. He wanted to make great important paintings, but he mainly drew and he was content with that. He loved showing us his drawings. His studio was chaotic – everything was out in the open. He came to grips perfectly with his work but he never came to grips with the art scene around him. The whole system of commerce that we all had to be involved in was alien to John.'

Larry Bell, though he is here identified with the 'middle generation' artists who came to artistic maturity in the early 'sixties, is, at thirty-one, more than a decade younger than, say, Irwin or Edward Kienholz. He is also one of the best known and most widely collected artists in Los Angeles. Bell has been making glass sculptures since 1964, working out of a period in which he made shaped paintings incorporating geometric configurations of glass or mirrors, into an extensive series of coated-glass cubes framed by chromed metal strips. The first cubes

(from 1964) were faced with imbedded geometric shapes – ellipses, or less frequently, linear geometric patterns – made by the process of aluminizing glass. He ensuingly abandoned the use of image embellishment and concentrated on subtly modulated, semi-transparent color on all sides. The technique of vacuum-coating glass was developed out of a desire, in Bell's words, 'to be able to enhance and change the reflective and transmissive qualities of the glass without changing facture or surface. I thought of the feel of natural mica'. The process of vacuum-coating glass with various metallic compounds has been perfected by the artist in his own factory-like studio, occupied recently by tons of elaborate mechanical equipment. (Bell has invested so much of his material and energetic resources in this equipment that he has put himself in a position of virtual commitment to working with glass. Such confidence in a specialized art-making system seems less astonishing in the Los Angeles milieu than it would elsewhere.)

The well-known semi-transparent glass cubes were supported on clear plexiglass bases to allow light to penetrate from all sides and to enforce a sense of hovering non-physicality. These sculptures were followed, at the point when Bell's vacuum coating equipment allowed expansion into larger scale, by a series of free-standing, larger-than-human-scale works. At a certain point, after having reached and survived several impasses with his work, Bell decided he no longer needed to use a cubic format. 'In the best pieces,' he said, 'color was emanating from the corners. I didn't need the cube structure any more: I just needed a corner.' Thus he made mock-ups for tall, free-standing, two-sided glass panels meeting at right angles. In these pieces he has rejected rainbow coloration in favor of neutral grey coatings generally applied with decreasing opacity from the floor upward, since 'there were so many complex relationships occurring inside the pieces and with their environments that to add color would have caused chaos'. The other major post-cube series was begun in 1969 and is represented here in the narrow 'bevel strip' pieces, individual wall-mounted glass units specially illuminated to capitalize on the reflection of colored light on the wall behind each.

Bell's use of clean geometric form has led him to be viewed at times in the context of minimalist or 'literalist' sculpture. But it is increasingly clear that such an interpretation of his intent is misleading: the work deals with fluctuating effects of light and ephemeral spatial properties, apprehended complexly and intimately by the viewer. In all his work, the possibility of both clear reflection back and, almost simultaneously, a way of seeing through, have coexisted. The quality of color per se is ambiguous: color is Bell's work rarely has the character of spectral physicality, but is instead diffuse and qualitatively elusive in much the same way as atmospheric light. Bell is specifically concerned with internal relationships in his work, and it was partly this concern which led him to move into increasingly larger and ultimately environmental scale. Confronted with greatly extended surface areas, the viewer is led naturally to investigate detailed areas, and is compelled to move around the object. As he does so, he is repeatedly faced with alternatingly opaque and reflective, and translucent (only partially reflective) surfaces. (This shift depends on the placement of exterior light sources in relation to the work as well as on the density of coloration in various passages.)

The major sculpture designed for this exhibition is a totally encircling, walk-through glass environment. Bell's move into enveloping scale was anticipated several years ago, but without conscious realization. The artist recently commented, 'I have been making one piece all this time [since 1960] – the corners are just in a different place.'

Richard Diebenkorn's presence in this exhibition is authoritative. Diebenkorn's early abstract style developed in the early 'fifties, not in Los Angeles but in San Francisco, where he was an important catalyst in the process of transposing the then ascendant New York school abstractionist esthetic into terms which would prove the basis for a distinctly West Coast art movement. In 1955 he moved into a prolonged figurative cycle, through which he was to evolve a body of drawings and paintings which ranks with some of the finest American landscape and interior oeuvres ever produced. It is tempting to view the empirical, representational style which Diebenkorn and other members of the Bay Area figurative school invented in the mid 'fifties as the beginnings of a broad predilection for direct, non-dialectical expression which has persisted in California to the present time. Diebenkorn, in any event, has sustained during the 'fifties in Northern California and throughout the 'sixties in Los Angeles, a continuous production of such fineness and integrity that he is now rightly regarded, along with Sam Francis, Stanton MacDonald-Wright and John McLaughlin, as a California master. The canvases shown here belong to his extended *Ocean Park Series*, all executed in Los Angeles and all post-representational. The structuring of these works, followed sequentially, becomes increasingly free from attachment to the modes of interior or landscape organization present in the figurative paintings. It would not, however, be accurate to draw too firm a distinction between Diebenkorn's figurative and abstract oeuvres overall.

The *Ocean Park Series* was begun in 1967. The title of the series, as in his earlier cycles, refers to the locale where they are executed: Ocean Park is a section of Santa Monica, situated on the coast directly west of Los Angeles. The precise quality of light in any given working location has always been extremely important to the artist. He feels that its character here is spectacularly interesting, and distinctly different from the light in areas only a few miles to the North or South.[3]

In these paintings, the treatment of color and of spatial illusionism is of great importance in relation to his figurative and landscape painting. Diebenkorn, through his constant responsiveness to his environment, finds himself unwilling to use color arbitrarily. He has said, 'I'm not the kind of . . . colorist . . . who can paint pink flesh blue and make it stick. I could never do that. If I painted skin blue, well, I could try it, but I would have to change it . . . I could be envious of a Matisse who could use the same kind of color in the interior as in the exterior. [But] it was as though I had some curious set of rules hanging heavy over my head. And in that sense, I guess I'm not an abstract painter.'[4]

Diebenkorn's approach to illusionistic space operates similarly to his coloristic handling in that its basis resides in literal, naturalistic appearances rather than in intellectualized optical perspective. 'All [my] paintings,' he has stated, 'start out of a mood, out of a relationship with things or people, out of a complete visual impression. To call this impression abstract seems to me often to confuse the issue. Abstract means literally to draw from or separate. In this sense every artist is abstract for he must create his own work from his visual impressions.'[4]

The four paintings included in this exhibition – *Ocean Park # 20*, *21*, *23*, 1969, and *34*, 1970 – represent the series at its height. Each of these canvases has a sharp architectonic character in terms of planar structuring. However, the latent sense of planes locked into readable space is never allowed to assert itself to a point of resolution, since the use of color in certain key passages tends to define saliency and recession equivocally; in addition, the overall soft painterly quality of the paintings keeps 'bringing up' the picture surfaces. Diebenkorn's long characteristic habit of working into his canvases again and

again, overlaying paint on paint in an extended process of arriving empirically at the final composition, is intuited in looking at the completed canvases. One sees this both in the rich coloristic variegation in any given passage, and by instinctively grasping the difficulty of the artist's process of locating color areas in the picture. Diebenkorn seems at times to leave deliberate clues to his method of working; in *# 23*, for example, are odd charcoal line tracings applied over the oil paint surface. They seem to indicate that ultimate structural resolution is never to be reached; that the artist must specifically leave open in each painting the possibility for further alteration.

Newton Harrison came to Southern California from New York, after two years in New Mexico, in 1965. He has taught since that time at the University of California at San Diego; living as he does several hours away from Los Angeles his background has been essentially remote from the specific urban milieu of the 'sixties with which the other present artists of his generation identify. Harrison is in a sense closer philosophically to Bruce Nauman than to anyone else in this selection, in that both share a profoundly 'non-art' sensibility and their respective conceptual positions (though in entirely different ways) have transcended the actual objects produced by them.

Harrison's first major art project began in 1969 through his affiliation with Jet Propulsion Laboratory under the Los Angeles County Museum of Art's *Art and Technology* program. The collaboration resulted in a complex environmental piece of 12-foot high plexiglass columns containing fluctuating gas plasmas. In 1971 he executed an ambitious piece for the Boston Museum of Fine Arts' *Elements* exhibition, *Hog Pasture*, described by critic Lawrence Alloway as a 'hydroponic oasis'. His third major realized work was made in 1971 for the Los Angeles County Museum of Art's *Art and Technology* exhibition; it consisted of four low pools containing varying and constantly changing salt water solutions of algae and brine shrimp. Besides these completed projects, the artist has made dozens of drawings for other possible works, many vastly ambitious, but all technically feasible. Of these drawings, he states, 'They have nothing to do with ordinary visual tactics. I'm interested in broadcasting information. Admittedly didacticism is an important element in them. But basically I'm trying to redefine drawing in terms of information saturation given in timed increments.' The principal exposition of Harrison's current esthetic involvement is contained in the series of seven drawings reproduced in this catalogue delineating the elaborate fish farm work in the exhibition. The piece deals with a survival system. It is the first literal manifestation of a concept which Harrison maintains has concerned him for the last three years. 'Art has to change,' he says, 'Its whole ground must be redefined. It is sterile; it is a closed system; it is stiflingly cross-referential and its yields per quantum of effort expended is pitifully low. My art used to be always about aliveness and celebration. It has moved into survival because of my obsession with the study of planetary eco-systems. As we all know, they're showing signs of breakdown. I want to know how I will survive – how we'll all survive.'

Harrison's habitual extrapolation from himself to 'society' in his conversation is revealing of his approach to making art. He says about the *Portable Fish Farm*, 'The revolutionary aspect of the work is contained in its possibility for putting into anyone's hands a self-sufficient survival resource. Its presence in a museum gives it a certain contextual meaning which is interesting in itself, though not nearly as important to me as its wider ramifications. In the museum, it becomes more or less witty. The feast it yields is an institutional event, and in that ritual sense, it is "art" as we ordinarily think of art. The cycle of production and consumption takes place within an inappropriate environment here: that's good. But that kind of wit is trivial compared to the issue of real individual and collective survival.'

Harrison insists that his artistic procedures are simply advancements of existing conventions, but that they are radical advancements. He says, 'All art is relational, and all its relationships hark back eventually to nature. Every work of art done is an analogue to something else. No matter what claims an artist may make for the self-referential quality of his work, that work remains an analogue to some natural process, event or circumstance. Raising catfish and feeding catfish entrails to sustain lobsters [as happens in the present work] has esthetically the same relational meaning as the vibration created by the juxtaposition of red and blue areas in an Ellsworth Kelly painting.'

Maxwell Hendler is a young artist who, for self-imposed reasons, is not widely known locally or outside Los Angeles. He produces paintings at the rate of not more than one a year; his total oeuvre since 1965 consists of six finished works. The largest measures 12 by 24 inches. The paintings require and deserve to be regarded in the same painstaking spirit in which they are executed. They are exceedingly susceptible to the angle and intensity of illumination by which one sees them; in other words, under particular conditions they appear strangely flat and lifeless; in ideal circumstances they virtually sparkle and resonate. Hendler occupies a singular place in the context of American Super-realism. The meaning of his excruciatingly detailed pictures does not lie in their subject matter. There is not any of the generalized atmospheric evocativeness present, for instance, in the work of Edward Hopper or his followers. But neither does Hendler's art aspire to the calculatedly banal aura or the impenetrably severe formalism of many post-Pop Super-realists. Nor does he take his departure from photographic images. Hendler depicts landscape or still-life scenes whose inherent nature is 'meaningless', but which yield up, on close scrutiny, definite sensations of private recognition, as if one were somehow sensuously appropriating the things depicted. Under this kind of intimate scrutiny, on the level just short of investigating the actual paint strokes, Hendler's paintings reveal the particularly essential qualities of themselves, or rather of what they describe.

It is significant that at a certain point in 1970, when several of Hendler's paintings had been exposed to elicit generalized response, the reaction to them seemed to the artist distressingly sanguine. He found people being ingratiated by the pictures; they were treated, perhaps, too much as confections, or as things full of intrinsically decoratively fascinating minutiae. Since early 1970, Hendler has been working on a painting whose subject is deliberately unattractive. It is the most arduously detailed of any work to date and will not be completed for at least another two years, making it four years in execution. This painting represents a small section of dirty driftwood-strewn beach (the sand is applied literally grain by grain) on which sits, in Magritte-like proportional strangness, a Kleenex box. When asked recently about the progress of his present work, Hendler replied, 'How can it be going? It's one-third completed – there are two years to go.'

Every interested observer of the Los Angeles art scene is familiar with **Robert Irwin** not only through his work but by his reputation as a teacher and ideological mentor. The subtle and overt ramifications of his activity in Los Angeles are immeasurable, though his work itself has not at all lent itself to direct imitation. Irwin's artistic career has evolved from painting to environmental

wall-pieces and sculptures and finally into a mode of working which is none of these but involves various 'perceptual manipulations' of existing locations. Along with this progression has gone a gradually strengthening commitment to the project of awakening hidden perceptual responses.

In recent years the artist has collaborated intensively with scientific experts in the field of perceptual psychology. Through this experience (initiated during the Los Angeles County Museum of Art's *Art and Technology* program) his area of theoretical competence has widened to such a degree that he can no longer be regarded as simply a 'sculptor' or 'painter'. Irwin's intuitively gained understanding of certain possibilities for experiencing one's environment in radically unaccustomed ways has led him to work in a special manner. It requires months or years of experimentation and refinement before any given body of work is produced, and most often the circumstances for presentation of his works must be carefully controlled. Thus he created two series of subtly inflected 'disc paintings' in 1968 and 1969 and himself supervised the installation and lighting of each. Following the discs a period of a year and a half intervened before the appearance of his latest object series – painstakingly cut and polished clear prismatic acrylic columns. A 32-foot high sculpture for a Los Angeles public commission in Northridge, California, may be the last conventional object-type work he will make. In a number of museum and gallery situations during the last year Irwin has created, with the simplest of means, powerfully space-altering effects. His basic raw materials to date have been yards of white scrim or polyethelene and natural and artificial light. In accepting our invitation to participate in the present exhibition, Irwin indicated that he would contrive a space-altering work only if a suitable location could be found in the Hayward Gallery and in other institutions; if not, he would not be represented. This way of proceeding is characteristic of the artist's involvement in public exhibitions.

A primary feature of Irwin's work since 1966 has been that it functions in as simple a mode as possible, in terms of number and complexity of perceived elements, and yet requires a relatively prolonged and attentive experiencing to fathom its range of effect. Following the progression from one series to another one observes in his work definite logical pursuances in the process of elimination, seeming to lead toward the eventual cessation of object-making. This may actually now have happened.

It is on several accounts especially gratifying to have presented in this exhibition recent work by **John McLaughlin**. There is a singular appropriateness in his exposure now in London, more than a decade after a group of his paintings were shown in the 1960 'West Coast Hard-Edge' exhibition at the Institute of Contemporary Arts. This body of work was received with great interest by British artists; in the words of John Coplans, 'At a discussion at the Institute, McLaughlin's work was focused on, since it seemed to confirm notions and possibilities vaguely felt by many of the younger artists struggling to take British art into the postwar international mainstream of ideas, in particular the possibility of using clearly delineated forms in ambiguous, illusory and even mysterious ways without mythopoetic content.'[5]

McLaughlin, who at seventy-three is painting with the same extraordinary concentration and disciplined inventiveness which have marked his production since the late 'forties, has intentionally distanced himself from any dialectical engagement with other artists or styles. He has for many years commanded great respect among younger Los Angeles artists, but has not actively entered into the local art world. He has lived and worked continually outside of Los Angeles, in the coastal towns of Dana Point and, more recently, Laguna Beach. He is at pains to disassociate himself from artists to whom he might be compared, such as Barnett Newman, whom he calls 'seductive', Ellsworth Kelly, or Burgoyne Diller, said by him to be 'strictly involved with design'.

The term 'Hard-Edge painting' was coined in 1958 by Los Angeles critic Jules Langsner in reference to four Los Angeles artists of whom McLaughlin has since emerged as the leading figure. The meaning of McLaughlin's rigorous geometric style in the context of this term and its distinction from 'the geometrical painting of the 'thirties and optical painting'[6] is discussed acutely by Coplans in the article cited above, and should be understood in order to grasp the artist's originality. Coplans also describes a crucial aspect of McLaughlin's contribution in a concept he calls 'left to right scanning': 'Whereas most current painting is centrally scanned and apprehended holistically in exactly the same way as a Renaissance painting, he incorporated two systems which in effect added to the backward and forward types of visual bounce, creating a whole new set of ambiguities. Using a symmetrical image (he finds symmetry one of the most challenging problems) he changed position on left to right reading as well as normal viewing . . . McLaughlin was probably the first painter to use methods of left to right scanning as used in reading combined with traditional easel painting scanning, the observer remaining in one position.'[7]

The six canvases included here date from 1970–71. In conformance with the artist's characteristic habit of making series, or better groups, of paintings in identically sized format, these works are each 48 by 60 inches or 60 by 48 inches. The question of overall scale in relation to internal ordering of compositional elements is interestingly not at issue in these works. Color in McLaughlin's work almost never functions as a lyrically expressive or optically stimulating device. Rather, color is used primarily for its value content. Coplans compares McLaughlin to Ellsworth Kelly in this regard: 'One has the feeling of certainty looking at one of Kelly's images, that it is exactly the right size. McLaughlin, on the other hand, appears to be indifferent to this notion; it is almost as if his canvases are like the pages of a printed book with every photograph or illustration reduced or blown up to fit the page irrespective of the original size of the objects depicted.'[8] The important issues have to do with symmetry, and with tension leading to stasis. The paintings carry a definite negative value, residing in a strong sense of denial rather than openness or dynamism. On this account McLaughlin's best work is compellingly ascetic and classically difficult: there are rarely any didactic elements of exercise or readable 'problem solving' devices by which to penetrate their formal intent. One does not feel that individual works are justified by their relationship to series, in the way, for instance, that Josef Albers' chromatic variations become interdependent. Thus the finest paintings are purely self-sufficient.

Bruce Nauman, at thirty, is one of the internationally best known artists in Los Angeles. He has been greatly instrumental in establishing an approach to art-activity which is by now a movement in its own right – 'body art'. Nauman remains the most inventive, unpredictable, and complex artist working in this spirit. His early career developed in the expressionist/funk art milieu of San Francisco in the early Sixties. There were from the beginning in Nauman's sculpture qualities of self-awareness, irony and extreme literateness. From the first, as well, he had been an extraordinarily non-arty artist. Nauman has constantly seemed to be ahead of his audience, and perhaps at times of himself.

To characterize Nauman's art with the phrase 'body art', or indeed any other label, is to greatly oversimplify his intention.

What is almost consistently true of his work is that it deals with portrayals or extensions of the artist's physical self; or it creates situations in which the observer confronts or uses his own body as an 'esthetic' act. Nauman has used his body directly in several performance works and in pieces which depict himself on video tape, by voice recording, or with holographic self-images; he has made several works which are punning extensions of himself, such as his own name written out broadly with each letter repeated many times, and the several castings in various materials (including, strangely, neon) of parts of himself. In his more recent work, Nauman has been concerned more with constructing 'potentiating' situations which require spectator participation for activation. Both the pieces in the present exhibition are of this sort; both involve experience in time and space, and require a greater or lesser degree of effort to be perceived. Like all Nauman's works of their kind, these have existed for some time in the form of annotated drawings, made to be executed, or not, depending on circumstance. *Parallax Room* is a version of a construction made or planned in several forms to cause a particular optical illusion. The phenomenon Nauman is exploiting in this piece is a simple, but rather spectacular and uncommonly experienced visual mechanism. He prefers that it not be described verbally. There are several aspects of externally-referential ironic commentary implicit in it. First is the fact of the structure itself which causes the viewer to see the illusion. It is specifically functional, and yet it becomes sculptural by virtue of its context, and has the quality of seeming distinctly overscaled in proportion to the effect it produces. Second is the use itself of a text-book optical oddity: one can't help but feel an element of half-satiric commentary on the whole issue of illusionism in art. Both *Parallax Room* and *Colored Light Corridor* refer in this multi-layered way to other art (the latter inevitably recalling the work of Dan Flavin and neon-light work in general), *without being really art about art*. Nauman's tendency to design his recent environmental works with only a view to facilitating the particular phenomenalist concept each involves, makes the works similarly 'unesthetic' to his earlier sculpture, but now in a different and considerably more complex way.

During the late 'fifties in Southern California a significant movement grew up in the use of ceramics as a major sculptural medium. Artists like Peter Voulkos, John Mason, Billy Al Bengston and **Kenneth Price** created a kind of synthesis between the craft tradition native to Northern and Southern California and certain abstract-expressionist devices in the medium of glazed or painted clay. Of these artists, Kenneth Price was eventually to develop the most original and important body of work with this material.

In 1958, Price began to produce a group of small, fired clay biomorphic pieces which at first seemed wholly eccentric and bafflingly 'minor'. With retrospect, the works' peculiarity is seen to reside largely in their essential nature as paintings, that is, as objects handled in a pre-eminently painterly manner. By 1961, Price was making both irregular ovoid and dome-shaped works, interrupted by shallow, contrastingly painted indentations, or by apertures containing protrusive tendril-like forms. Rather than using glazes, the artist applied paints or lacquers. Color and facture were from the outset accorded at least as much esthetic weight as overall sculptural form.

Along with the ovoid and dome sculptures, Price has made, beginning as early as 1954, numerous series of ceramic cups. In 1967–68, these constituted his main production. Most of these incorporated small figures – the most common was a snail – and were, for functional purposes, glazed rather than painted. At this time, the drawings that Price made representing the sculptures (he had made several drawings of the egg pieces previously) began to assume an autonomous importance equal to that of the objects. The early drawings generally depicted a cup or egg piece with only minimal background detail, perhaps a 'shadow' or a schematic framing composition; gradually Price introduced more and more surrounding detail into the drawings, making the sculptural subject part of a larger design. Among a series of lithographs featuring cups with a nude figure (beginning in 1968 and made with Gemini G.E.L.), was one image which opened up into an intensely stylized interior scene. The cup-object suddenly became profoundly transformed in its psychological relation to the picture.

The six drawings presented here were executed as studies for a second major lithographic series. They represent a logical extension of the development begun in the prior lithographs; but they also embody a radical departure for the artist in the context of his fourteen-year esthetic commitment to self-contained, ascendantly tactile, biomorphic form. These drawings of interior scenes, taken directly from fashion magazine photographs, contain an entirely new set of esthetic priorities. The organic cup images are placed within specifically effete and emotionally blank settings. They serve as isolated focal-points of organic sentience against consciously decorative and abstractly rhythmic compositions. The conspicuous formal device lies, rather unexpectedly for Price, less with color than with spatial illusionism, in that exaggerated perspective-distortion becomes the eminently stylizing pictorial element. The affinity of these drawings to some of the distorted-perspective images of Edward Ruscha, such as *20th Century Fox, Standard Station, Los Angeles County Museum of Art on Fire* or *Hollywood*, is striking. The key difference between them, of course, is in Price's insertion of his own familiarly resonant, biomorphic image – now flattened and poignantly dematerialized – into the hard pictorial matrix. There holds a grave distinction between both Price and Ruscha and Pop artists like Roy Lichtenstein or David Hockney, in whose work an aura of urbanity and intellectual sophistication are essential. Comparatively, the scenaric pictures of Price and Ruscha seem emotionally raw and undistanced by irony from their subject.

Price has continued to work in clay and in fact some of the best ceramic sculptures he has made since the mid 'sixties were produced within the last year and a half. Those shown here, along with the paintings, exemplify a basic shift away from in-the-round works full of discrete internal incident, toward an even more purely tactile, excruciatingly precious and refined quality than before. The base for each piece is crafted for the particular sculpture which sits on it and is as integral to the work as is a Brancusi sculpture base, with the difference that Price creates definite, often humorous, and always exquisitely constructed *settings*.

Edward Ruscha, an Oklahoman who has lived in Los Angeles since the late 'fifties, has been in effect forced into the context of American Pop art by critics and curators who see him as perhaps its leading Southern California exponent. He has been included in more survey-type Pop exhibitions than any other local artist. The first point, then, to be made about Ruscha is in the nature of a disclaimer: his essential approach is distinctly remote from the concerns of high Pop art, and his art is necessarily misunderstood if viewed in this way. Ruscha is more accurately a realist than a Pop artist, though the term applies to him in a very special way. (It is true that his early inspiration came from the work of Jasper Johns: indeed he says, 'It was Johns who was responsible for my becoming an artist'.) It is important to note that his early artistic experience, following his four years of art school at Los Angeles

Chouinard Art Institute, was as a graphic designer (he did many of the layouts for *Artforum* throughout the 'sixties); and he has continued to function as a graphic designer in his well-known books, of which there are now fifteen. The aspect of 'realism' in the photographic books lies in their spirit of plainness, of a kind of documentary reportage, without the quality of an overlay of sensibility or interpretation. The subject of the books is always stated clearly in their titles: *Twentysix Gasoline Stations, Some Los Angeles Apartments, Nine Swimming Pools,* and *A Few Palmtrees*, for instance, each contain photos of just those things. Obviously the fact of selection of images is important in reflecting the artist's particular vision, and yet the books are strikingly devoid of editorializing drift; nor are they redolent of a personal taste. In a recent interview with Ultra Violet, Ruscha said, 'I do like facts . . . and all of my books deal with facts and the collecting of facts . . . Titles are very important to me, sometimes to the exclusion of the piece itself . . . I decide on the titles for many of my works before I know what the contents will be'. In the drawings selected for this exhibition Ruscha deals with emotionally neutral images composed in the spirit of graphic design, In this way the drawings recall the character of the books. Besides the books, the artist's production since 1961 falls into two basic categories: the paintings, drawings and prints of object-images (architectural, such as *20th Century Fox*, *Standard Station* and *Los Angeles County Museum on Fire*, or depicting small objects); and the paintings, drawings and prints of words. Ruscha makes a special point of the fact that his portrayals of objects such as pencils, olives, marbles, ball-bearings, etc. are always in actual size. (A well-known painting of 1964, titled *Actual Size*, in the collection of the Los Angeles County Museum of Art, depicts a can of Spam to scale, with those words written on it.) Ruscha has used single words as the subject for two major painting series (he has not painted since his 'wet word' canvases of 1968–69), and in dozens of drawings and prints. The words themselves, he insists, are chosen only because they 'feel good' to him, and are not intended to carry specific associations. Some of his favorites are 'spent', 'surgical', 'hydraulic', 'automatic', 'adults' and 'sugar'.

In late 1969 Ruscha made a book called *Stains*, a series of loose-leaf pages each actually stained with some common substance. In 1970 he began using organic substances to make drawings and prints. He has used a great variety of foods – chocolate, caviar, eggs and baked beans, to name a few – as well as non-edible substances.

In 1968 Ruscha asked his mother to write an introduction to a catalogue of a Museum exhibition including himself and Joe Goode. Dorothy Ruscha commented, '. . . I must confess I've never been able to pin either one down . . . They are both masters of the evasive'.

William Wegman, having come to Southern California from Wisconsin in 1970, is at the same time the youngest artist included here and the most recently settled in the Los Angeles milieu. His work in some degree reflects his mid-Western background, or is at least distinctly anomalous to the major California esthetic movements; a certain attachment (less clear now than a year or two ago) to a conceptual approach to art-making links Wegman to a recent Eastern and mid-Western vanguard ethos. More and more evident lately in his video tape works is a highly personal quality, a kind of buoyancy and ingenuousness, which distinguishes him importantly from the highly intellectualized conceptualism of his earlier compeers. Wegman disinclines to employ didactic or high ironic contrivances in austere format. His own physical and psychological presence is always integral to his work; he shares with Bruce Nauman a tendency to use himself, in a spirit of serious play, as the subject of his art. Unlike Nauman, who in his tape and performance works generally establishes a circular or 'endless' time sense, Wegman's tape and photo sequences operate theatrically and narratively in their linear time-scheme.

In his various still photographic series and earlier tape segments, Wegman has repeatedly drawn on a particular repertoire of sophisticated phenomenological devices to create various incongruencies. (Early on he read and was influenced by Husserl.) The key format has involved comparisons of two or more only slightly differentiated images. Some of the contrivances engaged to evoke this sense of subtle illogic are described in an essay on Wegman by Helene Winer as 'altered repetitions, series violations, incongruous juxtapositions, comparative relationships and compositional parodies'.[9] Winer notes that in some of the earlier video works, it is 'initially difficult to grasp either the premise or the particular substitutions. As in many of Wegman's still photographic series, the . . . [incongruencies] that take place are often missed, though they are reconstructed once the pattern or intent is realized'.[10]

The very recent video sequences, of which several are shown here, are generally more direct in their sheerly humorous, overtly parodistic content, without being less sophisticated than their predecessors. They are executed, according to the artist, much more improvisationally than the preceding phenomenological pieces. Wegman's handling of an inherently 'technological' medium is striking in its unselfconscious, photographic directness. The video tapes, like the still photograph works, are experienced in a spirit of immediate involvement with what is being acted out, though not with the artist himself even when he is on the screen. Wegman says that he aims for 'low contact' in the tapes, and for a relatively 'flat' look; for this reason he avoids looking directly into the camera, and thus maintains a sense of non-reciprocation, or non-penetrance, in relation to the audience.

1 Abstract-Expressionist-type
2 See Gail R. Scott, *New Paintings by Richard Diebenkorn*, Los Angeles County Museum of Art, June–July, 1969.
3 *Ibid.*
4 *Ibid.*
5 Coplans, John M. 'John McLaughlin: Hard-Edge and American Painting,' *Artforum*, vol. II, no. 7, January 1964, p. 31.
6 *Ibid.*, p. 30
7 *Ibid.*, p. 31
8 *Ibid.*
9 Winer, Helene. *William Wegman: Video Tapes, Photographic Works, Arrangements*, Pomona College Art Gallery, Claremont, California, January 1971, p. 3.
10 *Ibid.*

Checklist

John Altoon

1–20 1966, 1967, 1968, ink and watercolor on board, each 30 x 40in.
Lent by the Estate of John Altoon, courtesy Nicholas Wilder Gallery, Los Angeles.

Larry Bell

21–23 Untitled, 1969–70, coated glass, each ⅛in x 10ft x 6in.

24 Untitled, 1971, coated glass, 9 units, each ⅛in x 6ft x 5ft.
Lent by the artist, courtesy Pace Gallery, New York.

Richard Diebenkorn

25 Ocean Park #20, 1969, oil on canvas, 93 x 80in.
Lent by Marlborough Gallery, Inc., New York.

26 Ocean Park #21, 1969, oil on canvas, 93 x 81in.
Lent by Marlborough Gallery, Inc., New York.

27 Ocean Park #23, 1969, oil on canvas, 93 x 81in.
Lent by Marlborough Gallery, Inc., New York.

28 Ocean Park #34, 1970, oil on canvas, 100 x 82in.
Lent by Marlborough Gallery, Inc., New York.

Newton Harrison

29 Portable Fish Farm (Survival Piece #3), 1971. Fresh water and salt water pastures, channel catfish, oysters, lobsters, brine shrimp, plankton.
Lent by the artist.

Maxwell Hendler

30 Brick, 1964, oil on canvas, 8 x 8in.
Lent by Ben Sakoguchi, Los Angeles.

31 David, 1965, oil on wood, 12 x 24in.
Lent by the artist.

32 Diningroom, 1966, oil on canvas, 10 x 10in.
Lent by James Butler, Esq, Los Angeles.

33 Beerbottle, 1968–69, oil on canvas, 9 x 10in.
Lent by the artist.

Robert Irwin

34 Untitled work, 1971, of unknown dimension and medium at time of catalog publication.
Lent by the artist.

John McLaughlin

35 No. 1, 1970, oil on canvas, 48 x 60in.

36 No. 3, 1970, oil on canvas, 48 x 60in.

37 No. 4, 1970, oil on canvas, 48 x 60in.

38 No. 6, 1970, oil on canvas, 48 x 60in.

39 No. 8, 1970, oil on canvas, 48 x 60in.

40 No. 5, 1971, oil on canvas, 60 x 48in.

All works lent by the artist and Nicholas Wilder Gallery, Los Angeles.

Bruce Nauman

41 Colored Light Corridor, 1971, dimensions to be determined – approximately 10 x 40 x 1ft; wallboard and fluorescent light.
Lent by the artist, courtesy Nicholas Wilder Gallery, Los Angeles.

42 Parallax Room, 1971, dimensions to be determined – approximately 16 x 25ft, wallboard.
Lent by the artist, courtesy Nicholas Wilder Gallery, Los Angeles.

Kenneth Price

43 M. M. Violet, 1969, fired and painted clay, 4½ x 3½ x ⅝in; on birch stand with black glass top, 12 x 15 x 3in.
Lent by the artist, courtesy Kasmin Ltd, London, and Galerie Neuendorf, Hamburg.

44 S. M. Green, 1969, fired and glazed clay, 6½ x 3¼ x ⅝in; on birch stand with black glass top, 12 x 15 x 3in.
Lent by the artist, courtesy Kasmin Ltd, London, and Galerie Neuendorf, Hamburg.

45 H. S. Green, 1970, fired and painted clay, 7¾ x 3½ x 1in; formica top stand, 17½ x 13¾ x 3in.
Lent by the artist, courtesy Kasmin Ltd, London, and Galerie Neuendorf, Hamburg.

46 Z. Green, 1970, fired and glazed clay, 10½ x 5½ x ¾in; on birch stand with formica top, 20 x 24 x 3in.
Lent by the artist, courtesy Kasmin Ltd, London, and Galerie Neuendorf, Hamburg.

47 Pink, 1970, fired and painted clay, 4¼ x 3¼ x ⅝in; on beechwood stand with black glass top, 20 x 24 x 3in.
Lent by the artist, courtesy Kasmin Ltd, London, and Galerie Neuendorf, Hamburg.

48 B. Orange, 1970, fired and painted clay, 6½ x 4½ x ¾in; on walnut stand with black glass top, 25 x 36 x 4in.
Lent by the artist, courtesy Kasmin Ltd, London, and Galerie Neuendorf, Hamburg.

49 Green Turtle Cup, 1971 acrylic and watercolor on paper 57 x 40in.
Lent by the artist, courtesy Gemini, G. E. L., Los Angeles.

50 Kauai Rock Cup II, 1971, acrylic and watercolor on paper, 40 x 60in.
Lent by the artist, courtesy Gemini, G.E.L., Los Angeles.

51 Lizard Cup, 1971, acrylic and watercolor on paper, 30 x 40in.
Lent by the artist, courtesy Gemini, G. E. L., Los Angeles.

52 Figurine Cup, 1971, acrylic and colored pencil on paper, 52 x 40in.
Lent by the artist, courtesy Gemini, G. E. L., Los Angeles.

53 Hermit Crab Cup, 1971, acrylic and watercolor on paper, 40 x 60in.
Lent by the artist, courtesy Gemini, G. E. L., Los Angeles.

54 Texas Turtle Cup, 1971, acrylic and watercolor on paper, 40 x 32in.
Lent by Rozamond Ward, Montecito, California.

Edward Ruscha

55 Suspended Book, 1970, gunpowder and pastel on paper, 11½ x 29in.
Lent by the Los Angeles County Museum of Art. Contemporary Art Council Fund.

56 L. A., 1970, gunpowder and pastel on paper, 11½ x 29in.
Lent by the Los Angeles County Museum of Art. Contemporary Art Council Fund.

57 Ball Bearing and Pencil, 1971, gunpowder and pastel on paper, 11½ x 29in.
Lent by the Los Angeles County Museum of Art. Contemporary Art Council Fund.

58 Bowling Ball, 1970, gunpowder and pastel on paper, 23 x 29in.
Lent by the State of Oklahoma Arts and Humanities Council.

59 Muscle Relaxers, 1971, gunpowder and pastel on paper, 11½ x 29in.
Lent by the artist, courtesy Alexander Iolas Gallery, New York.

60 Aspirins, 1971, gunpowder and pastel on paper, 11½ x 29in.
Lent by the Los Angeles County Museum of Art. Contemporary Art Council Fund.

61 2 Eggs, Pea, 1971, gunpowder and pastel on paper, 11½ x 29in.
Lent by the artist, courtesy Alexander Iolas Gallery, New York.

62 Ball Bearings, Egg, 1971, gunpowder and pastel on paper, 11½ x 29in.
Lent by the artist, courtesy Alexander Iolas Gallery, New York.

63 Two Sheets of Paper Stained with Ivy, 1971, gunpowder, pastel, and ivy on paper, 11½ x 29in.
Lent by the artist, courtesy Alexander Iolas Gallery, New York.

64 Suspended Paper Stained with Chili Pepper, 1971, gunpowder, pastel and chili pepper on paper, 11½ x 29in.
Lent by the artist, courtesy Alexander Iolas Gallery, New York.

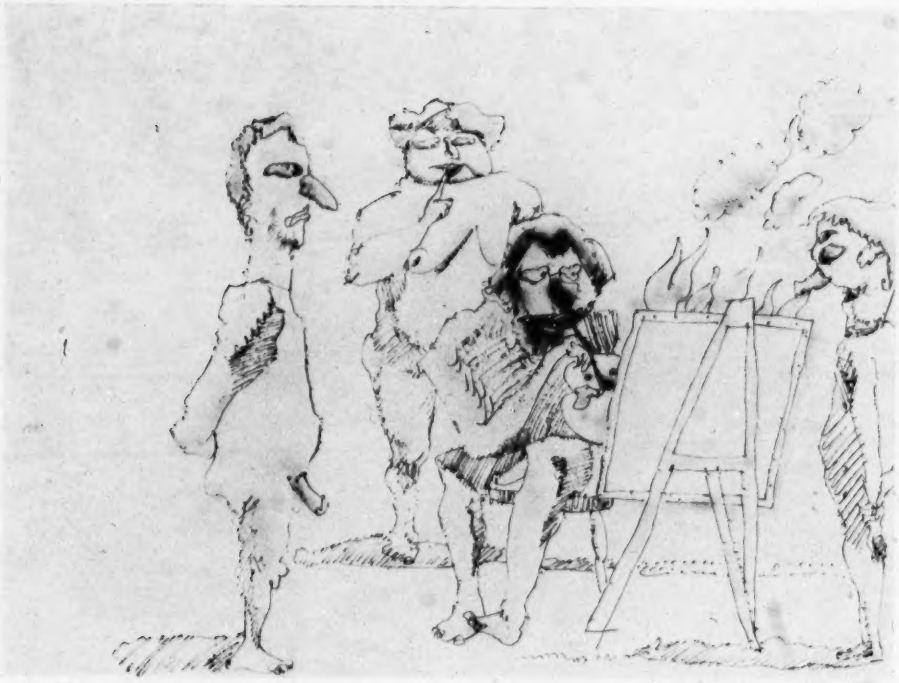
65 Suspended Paper Stained with Iodine, 1971, gunpowder, pastel and iodine on paper, 11½ x 29in.
Lent by the artist, courtesy Alexander Iolas Gallery, New York.

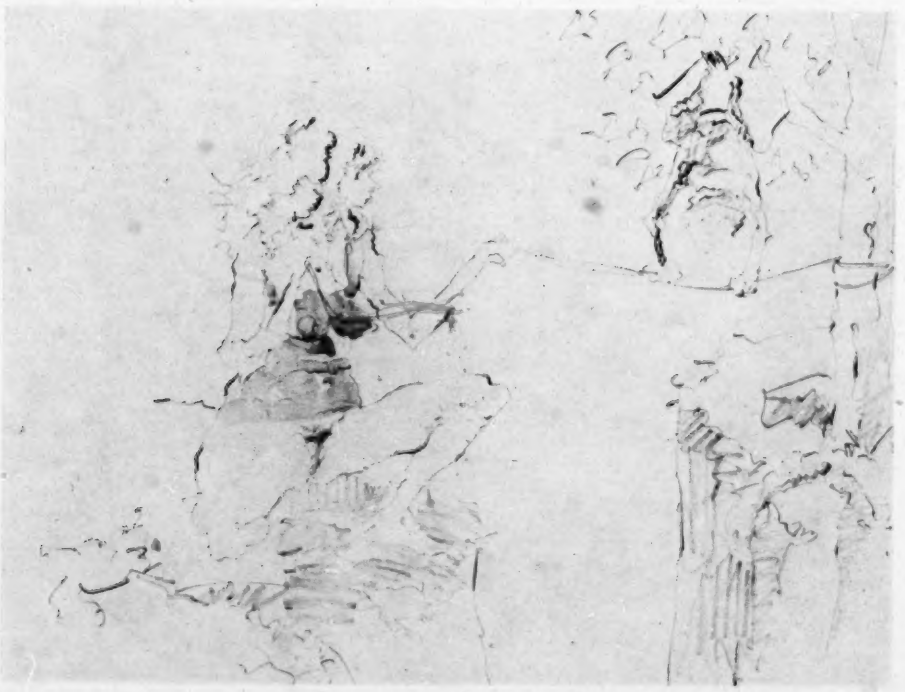
66 Suspended Paper Stained with Bourbon, 1971, gunpowder, pastel and bourbon on paper, 11½ x 29in.
Lent by the artist, courtesy Alexander Iolas Gallery, New York.

William Wegman

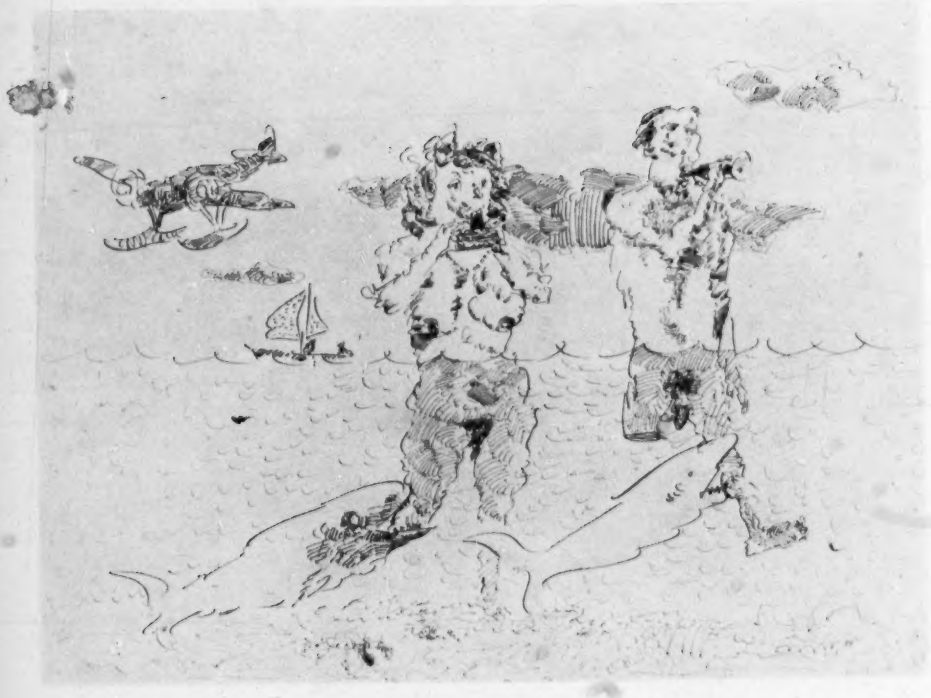
67–98 Video tape segments, 1971: works last from five seconds to three minutes. **Hey Look, There's Wegman; Pocket Book Man; Man Ray, No!; Weight Lifting; The Milk Fell Short of His Mouth; The Barcelona Chair; Twins; 'Hey You, Ya You. I Wantcha ta Hear Sumpin' (Song); Pick Up Stick; Venetian Blind; Can't See, Can't Talk; Walt's Radio; 'Mom, I Think Randy's Going to be Sick'; Ill; 'Lights Please'; 'My Father Works in the Shipyard'; Twins at Bed Time; Plunger Synthesis; 'I'm Happy Today, the Sun is Shining' (Song); Elbows; Abet & Abtu; William Wegman in China; 'Want Some Hot Saki?'; The Pendant Fleshy Lobe (Song); Elbows; Nose Trick; 'Lights Please'; 'I Think We're Going to Need Another Chair'; Art: Fine and Applied; Dress-Curtain; Smoking Silhouettes; Milk Man/Milk Dog.**
Lent by the artist.

John Altoon





John Altoon



Larry Bell

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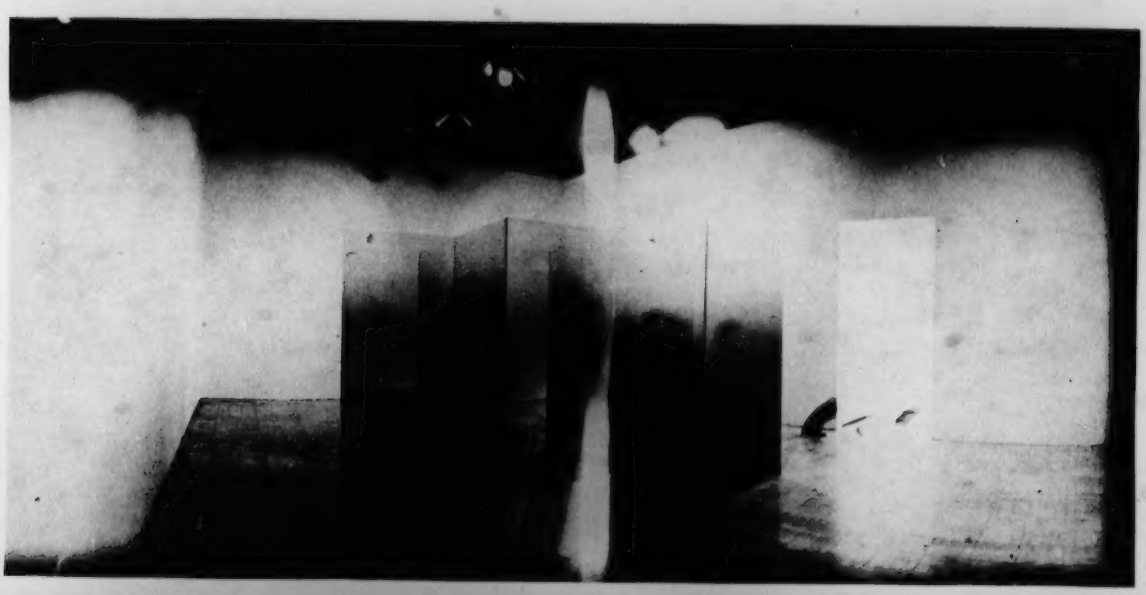

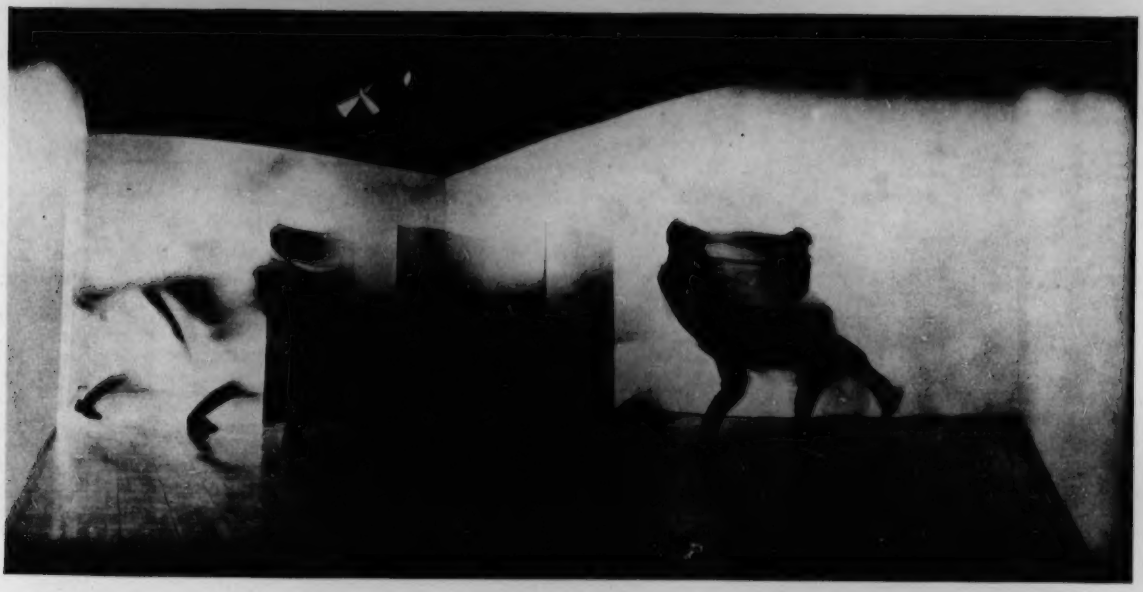

Larry Bell

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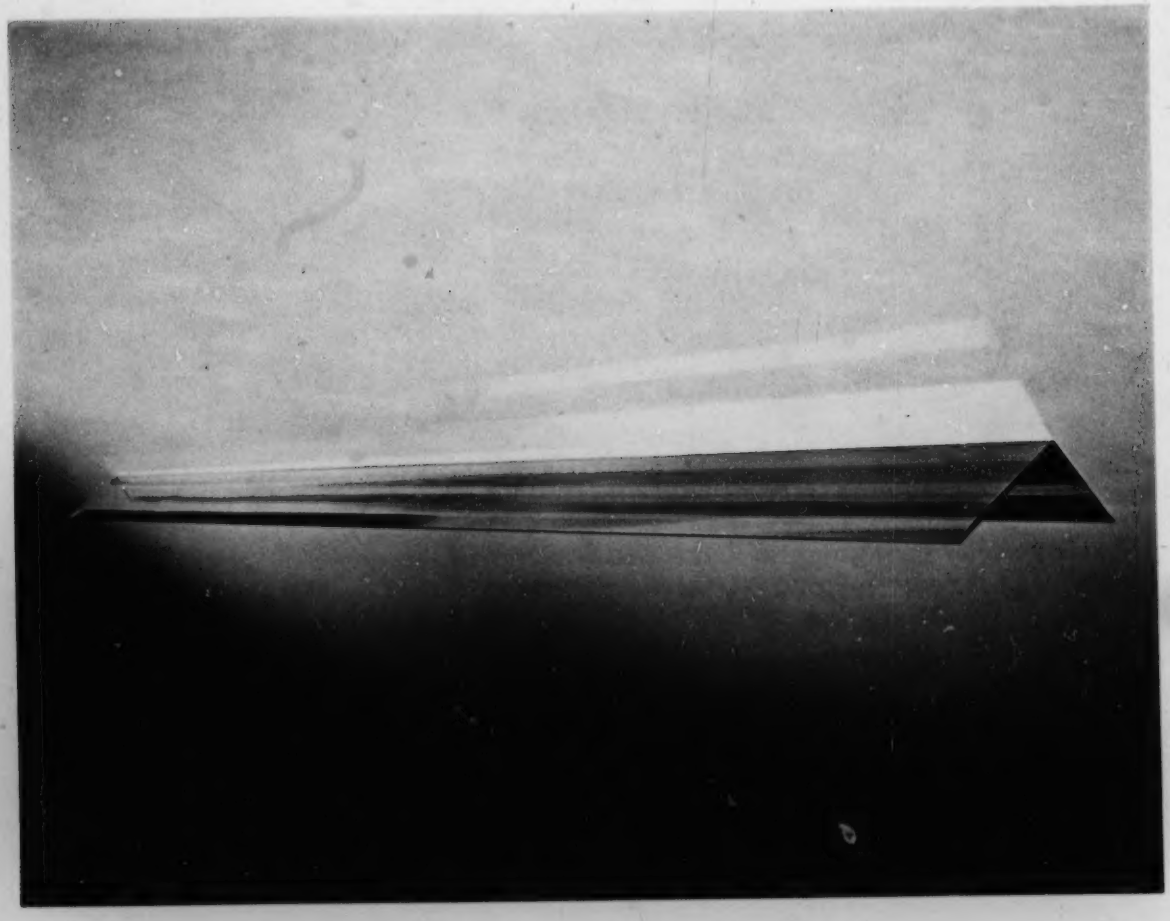

Richard Diebenkorn

25

Richard Diebenkorn

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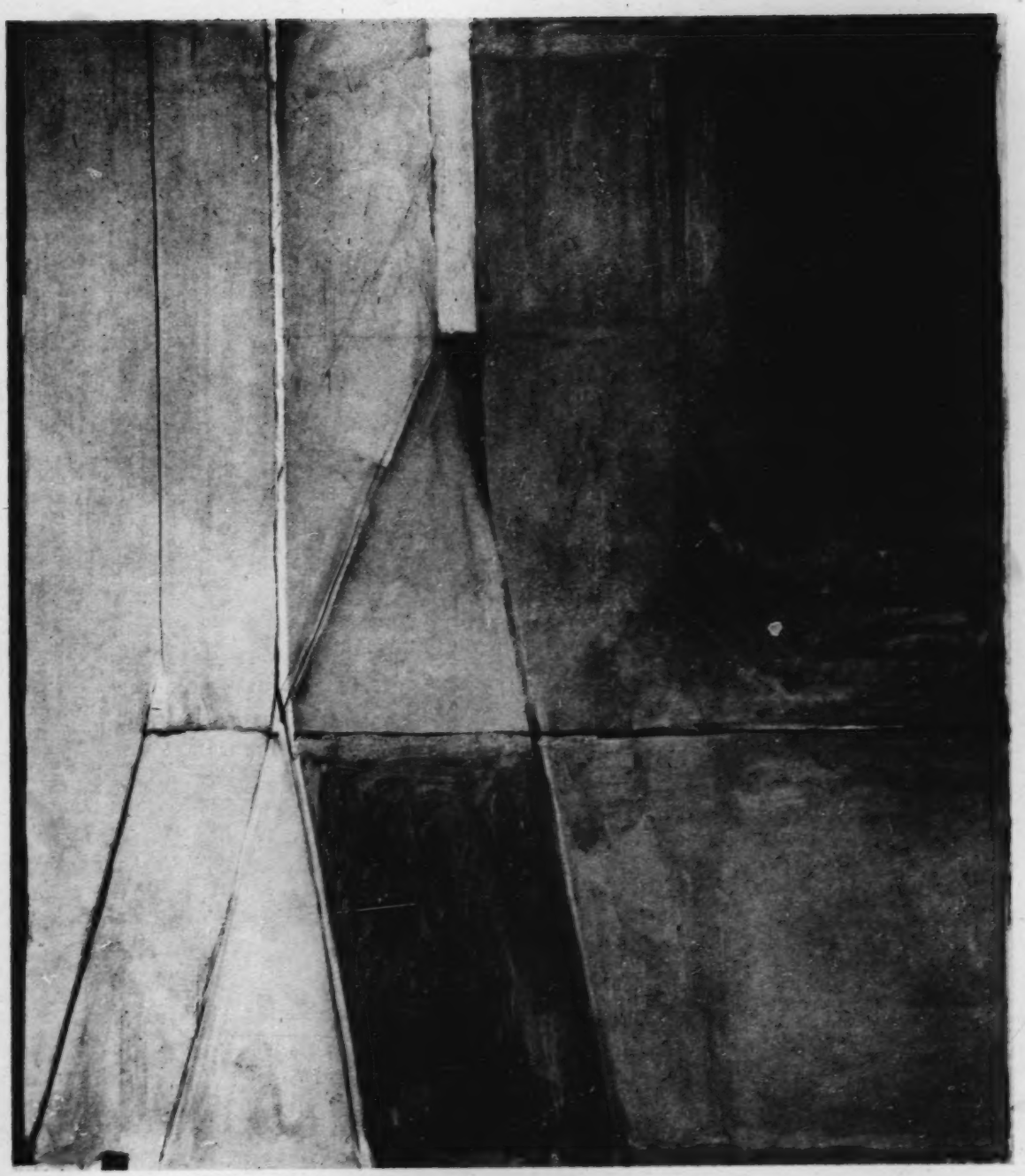

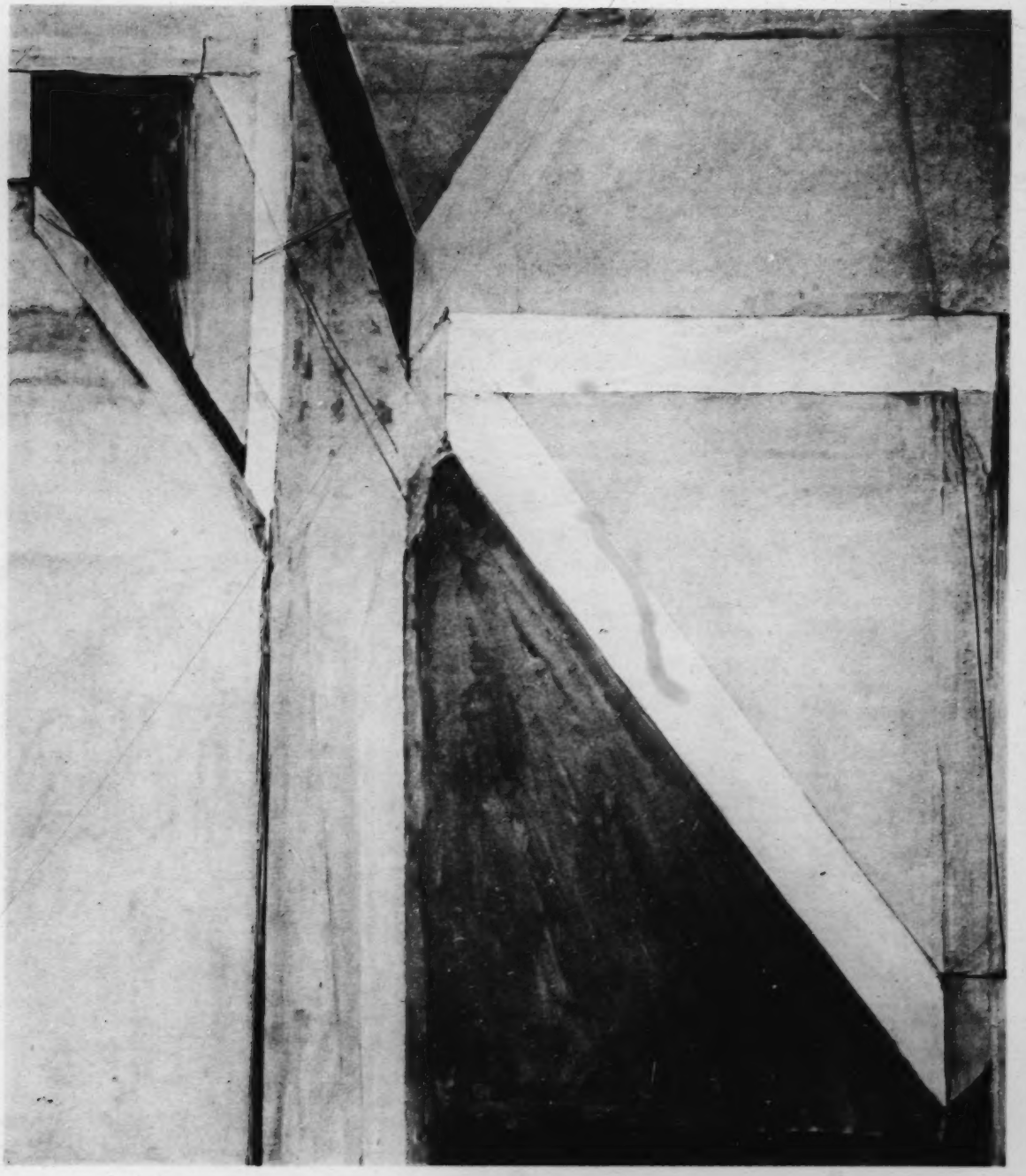

Richard Diebenkorn

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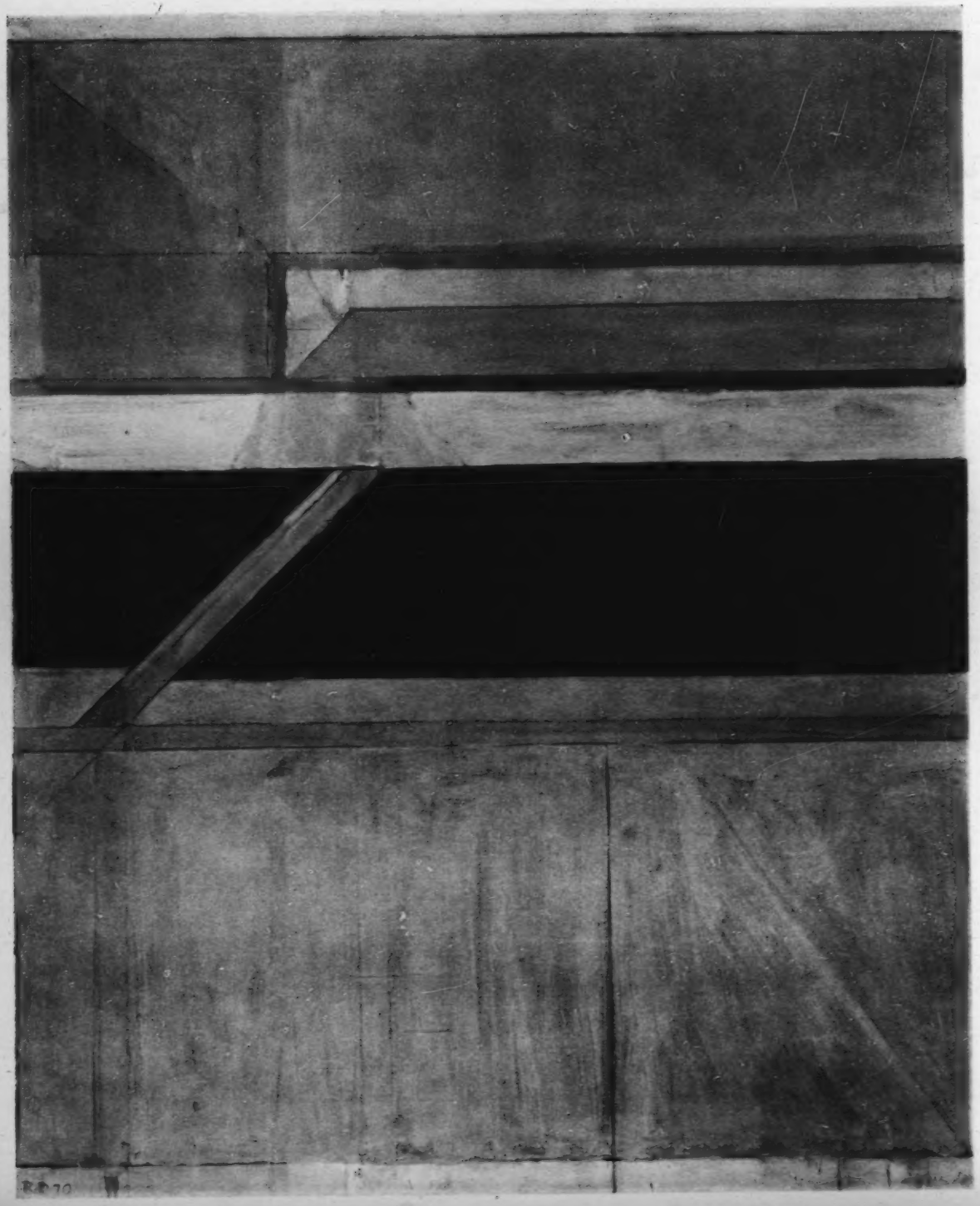
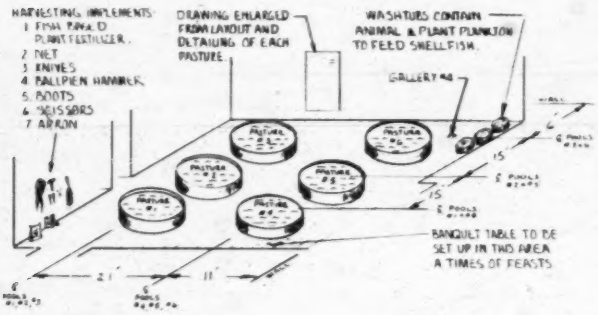


LAYOUT FOR PORTABLE FISH FARM - SURVIVAL PIECE #3
SIZED FOR HAYWARD GALLERY, LONDON, ENGLAND.



CONTENTS:

PASTURES #1, 2 & 3 CONTAIN CATFISH FROM CALIFORNIA FISH FARMS - THEY ARE FED PURINA CATFISH CHOW.

PASTURE #1 CATFISH FRY TO FINGERLING - 1000 COUNT

PASTURE #2 CATFISH FINGERLINGS TO HARVEST - 100 FISH AT 1 POUND EACH

PASTURE #3 CATFISH MATING TO FRY - 4 MALES AND 4 FEMALES AT 4 POUND EACH

PASTURE #4 OYSTERS FROM FARMS IN BRITAIN. OYSTERS FEED ON ALGA DUNALIELLA AND PHYTOPLANKTON.

PASTURE #5 BRINE SHRIMP FROM SAN FRANCISCO AND ALGA DUNALIELLA THE SHRIMP EAT THE ALGA.

PASTURE #6 24 ENGLISH LOBSTERS FED ON CATFISH ENTRAILS

FIELD, RITUAL PREPARATION AND FEASTS:

FEAST #1 THE OPENING - 250 PEOPLE - 100lbs FRIED CATFISH, 100 HUSH PUPPIES, 1 GALLON HONEY, AND 25 GALLONS ICED TEA.

FEAST #2 100 PEOPLE - PAELLA - 75 OYSTERS, 6 LOBSTERS, 3 lbs CATFISH, 6 lbs SHRIMP

FEAST #3 100 PEOPLE - CURRY AND RICE WITH 75 OYSTERS, 6 LOBSTERS, 3 lbs CATFISH, 6 lbs SHRIMP

FEAST #4 100 PEOPLE - BOUILLABAISSE - 75 OYSTERS, 6 LOBSTERS, 3 lbs CATFISH + 6 lbs SHRIMP

FEAST #5 100 PEOPLE - ZUPPA DE MARE - 75 OYSTERS, 6 LOBSTERS, 3 lbs CATFISH + 6 lbs SHRIMP

NOTE: AFTER YIELDING THE MAJOR PART OF 650 MEALS, PASTURES #2 #3 #5 + 6 ARE EXHAUSTED. PASTURES #4 #5 AND #6 MAY BE RE SEEDED OR STORED. THE 1000 FRY IN PASTURE #1 SHOULD BE DEVIDED AND 500 PLACED IN PASTURE #2. IN EIGHT MONTHS THEY WILL PROVIDE 1000 MEALS AND NEW FRY WILL APPEAR IN PASTURE #3, 6000 PASTURE.

THE FEAST #

MATERIAL: 1. FRIED CATFISH - 200 REQUIRED - PREPARE AS FOLLOWS:
INGREDIENTS: EGGS, MILK, FLOUR, CORNMEAL, SALT + PEPPER.
MIX EGGS + MILK IN A BOWL USING TWICE AS MUCH MILK AS EGGS BY VOLUME. MIX DRY INGREDIENTS IN A SEPARATE BOWL, USING AS MUCH FLOUR AS CORNMEAL PLUS A LITTLE SALT + PEPPER. BLEND THOROUGHLY AND TRANSFER TO LARGE PAPER BAG. DIP CATFISH ONE AT A TIME IN MILK AND EGG MIXTURE, MAKING SURE THAT THE INSIDE OF THE FISH GETS COATED AS WELL AS THE OUTSIDE. PLACE FISH IN DRY MIXTURE AND SHAKE THE BAG UNTIL FISH IS COMPLETELY COATED. DEEP FRY IN 375° OIL.

NOTE: CATFISH (½ TO ¾ lb EACH) ARE TO BE DRAWN FROM HARVEST PASTURE (FOR HARVESTING PROCEDURE SEE PASTURE No. 2 (FROM FINGERLINGS TO HARVEST)).

2. AT LEAST ONE PROFESSIONAL DEEP FISH FRYER.

3. HUSH PUPPIES - 1000 REQUIRED - PREPARE AS FOLLOWS:
15 CUPS MILK.
60 CUPS CORNMEAL.
40 CUPS WATER
40 TABLESPOONS VEGETABLE OIL.
80 TEASPOONS GRATED ONION
80 EGGS - BEATEN.
40 CUPS FLOUR.
120 TEASPOONS BAKING POWDER.
80 TEASPOONS SALT.
COOK CORN MEAL IN WATER, STIRRING UNTIL STIFF AND BEGINNING TO ROLL INTO A BALL, ABOUT 6 MIN. REMOVE FROM HEAT, ADD MILK, OIL AND ONION. STIR UNTIL SMOOTH. GRADUALLY STIR INTO BEATEN EGGS. MEASURE FLOUR BY DIP-LEVEL-POUR METHOD OR BY SIFTING. BLEND DRY INGREDIENTS. ADD TO CORNMEAL BATTER. BLEND THOROUGHLY. HEAT COOKING OIL TO 375°F. DROP BATTER BY TEASPOON INTO HOT OIL. FRY 6 TO 7 MIN. DRAIN.

NOTE: THE ABOVE RECIPE MAY BE REDUCED BY A FACTOR OF 20 TO FACILITATE MIXING.

4 ICED TEA - 25 GALLONS.

5 HONEY - WILD CLOVER - 1 GALLON

7 TOMATO + CUCUMBER SALAD - 40 lbs

SERVES 250 PEOPLE.

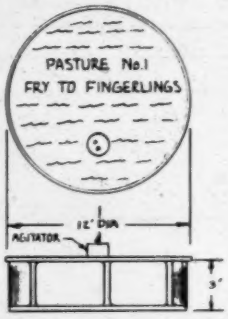
N H

Newton Harrison

PASTURE No.1 (FROM FRY TO FINGERLINGS)

MATERIAL: 1. EMPIRE SWIMMING POOL, SAN DIEGO CALIFORNIA, 12' DIA & 3' DEEP, NON-TOXIC LINER, STEEL WALL WITH RIBS, CAPACITY 2580 GAL. SHIPPING WEIGHT 1101bs.
2. CATFISH - 500 FRY TRANSPLANTED FROM BRAWLEY, CALIF.
3. ARTESIAN WELL WATER MAINTAINED AT 72 TO 75°F.
4. AGITATOR - BARNES MODEL No. AC4

FEEDING: FIRST TWO WEEKS - ⅓ TEACUP PURINA CATFISH STARTER FOOD PER DAY. THERE AFTER FISH SHOULD BE FED 3% OF THEIR WEIGHT DAILY. AFTER 3 MONTHS FISH SHOULD BE FED 4% OF THEIR WEIGHT DAILY AND POOL TEMPERATURE RAISED TO 75 TO 80°F.
NOTE: CATFISH GAIN 1 lb. FOR EVERY 1½ TO 2 lbs. OF FOOD CONSUMED.



EXPECTED GROWTH: 1 INCH / MONTH

EXPECTED HARVEST: IN 9 MONTHS FISH WILL BE 9" LONG & WEIGH ½ TO ¾ lb.

PASTURE HYGIENE: CLEAN WITH SWIMMING POOL VACUUM CLEANER ONCE MONTHLY. AFTER CLEANING REMOVE ½ OF WATER AND REPLACE WITH FRESH ARTESIAN WELL WATER. *

POOL MAINTAINENCE: MAINTAIN MAXIMUM OXYGEN WITH AGITATOR. OXYGEN CONTENT TO BE 7 PARTS / MILLION.

* ALTERNATE CLEANING SCHEDULE: IF WATER BLOOMS WITH PLANKTON AND/OR ALGAE PLACE HAND & ARM INTO THE WATER UP TO THE ELBOW, TWIST HAND SO THAT THE PALM IS UPWARD. IF YOU CAN SEE YOUR PALM THE WATER IS PROBABLY ALRIGHT, IF NOT APPLY PASTURE HYGIENE PROCEDURE.

PASTURE No. 2 (FROM FINGERLING TO HARVEST)

MATERIAL: 1. EMPIRE SWIMMING POOL - SAN DIEGO, CALIFORNIA, 12' DIA x 3' DEEP, STEEL WALL WITH RIBS, CAPACITY 2580 GAL (US) @ 39.95 SHIPPING WEIGHT 1101bs.
2. CATFISH - 180 @ ½ lb. EACH TRANSPLANTED FROM BRAWLEY, CALIF.
3. ARTESIAN WELL WATER MAINTAINED AT 80°F (26.6°C)
4. AGITATOR - BARNES MODEL No. AC4

FEEDING: 4% OF FISH BODY WEIGHT PER DAY PURINA CATFISH CHOW. CATFISH GAIN 1 lb. FOR EVERY 1½ TO 2 lbs. OF FEED CONSUMED. IN 2 WEEKS THE INITIAL STOCK OF FISH WILL HAVE GAINED FROM 2.5 TO 3.0 lbs., DEPENDING ON HOW FAST THEY RECOVER FROM TRANSPLANT SHOCK.
NOTE: GRADUATE FEED UPWARD WEEKLY.

PASTURE No.2
FROM FINGERLING TO
HARVEST
12' DIA
AGITATOR
3'
COVER BOTTOM & SIDES OF POOL WITH ½ MIL THK. COMMERCIAL PLASTIC SHEETING (FIBERGLASS & ZESIN TO PROTECT TANK FROM FISH DAMAGE.

POOL MAINTAINENCE & HYGIENE: DUE TO HEAVY CONCENTRATION OF FISH, POOL SHOULD BE VACUUMED EVERY TWO WEEKS. AS LONG AS STORAGE CONTINUES MAINTAIN MAXIMUM O_2 WITH AGITATOR (7 PARTS / MILLION).

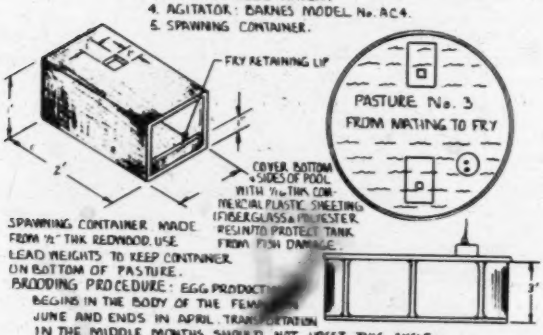
HARVEST PROCEDURE:
1. NET FISH, ONE AT A TIME.
2. WHILE THEY ARE STILL ENTRAPPED IN THE NET, RAP THEM NEATLY BETWEEN THE EYES WITH A BALLPEIN HAMMER OR A LEAD PIPE.
3. DRESS AND WASH WITH FRESH WATER.
4. CLEAN AND STORE POOL.

NOTE: WHEN THE FISH IN PASTURE No1. ATTAIN A WEIGHT OF ½ lb., THEY MAY BE GROWN FURTHER OR STORED IN THIS PASTURE AS LONG AS NEEDED BEFORE HARVEST. SIZE CONTROL IS MAINTAINED BY PROPER WATER TEMPERATURE AND FEEDING RATIO. GROWTH RATE MAY BE RETARDED BY REDUCING WATER TEMPERATURE TO 60°F AND REDUCING FEED TO 1% OF BODY WEIGHT. FISH STOP FEEDING AT 55°F.

NH

PASTURE No. 3 (FROM MATING TO FRY)

MATERIAL: 1. EMPIRE SWIMMING POOL- SAN DIEGO, CALIFORNIA 12' DIA x 3' DEEP, NON-TOXIC LINER, STEEL WALL WITH RIBS, CAPACITY- 2500 GAL, SHIPPING WEIGHT 1110 lbs.
2. CATFISH - 4 MALES + 4 FEMALES 4 lbs EACH, TRANSPLANTED FROM BRAWLEY, CALIFORNIA.
3. ARTESIAN WELL WATER.
4. AGITATOR: BARNES MODEL No. AC4.
5. SPAWNING CONTAINER.


FRY RETAINING LIP
2'
COVER BOTTOM + SIDES OF POOL WITH ½ THK COMMERCIAL PLASTIC SHEETING (FIBERGLASS & POLYESTER RESIN TO PROTECT TANK FROM FISH DAMAGE.
PASTURE No. 3
FROM MATING TO FRY
3'

SPAWNING CONTAINER MADE FROM ½" THK REDWOOD. USE LEAD WEIGHTS TO KEEP CONTAINER ON BOTTOM OF PASTURE.

BREEDING PROCEDURE: EGG PRODUCTION BEGINS IN THE BODY OF THE FEMALE IN JUNE AND ENDS IN APRIL. TRANSPORTATION IN THE MIDDLE MONTHS SHOULD NOT UPSET THIS CYCLE. FOR MAXIMUM EFFECTIVE BREEDING, MAINTAIN PASTURE TEMPERATURE AT 75 TO 80°F (24 TO 26.6°C). IN APRIL THE 4 lb FEMALE WILL LAY APPROX. 6000 EGGS IN THE SPAWNING CONTAINER. THE MALE WILL THEN CHASE THE FEMALE OUT AND INCUBATE THE EGGS FOR 5 TO 8 DAYS BY FANNING THEM WITH HIS FINS TO PROVIDE MAXIMUM OXYGEN. TWO TO THREE DAYS AFTER THE EGGS HATCH, PASTURE No. 2 SHOULD BE TAKEN OUT OF STORAGE AND FILLED WITH ARTESIAN WELL WATER AT 75°F. EMPLOY MAXIMUM AGITATION. CHASE THE MALE OUT OF THE SPAWNING CONTAINER AND TRANSFER FRY INTO THE FRESH PASTURE. FEEDING SHOULD BEGIN 3 TO 5 DAYS AFTER HATCHING, WHEN THE FRY HAVE CONSUMED THEIR YOLK.

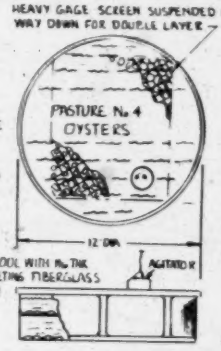
PASTURE MAINTAINENCE & HYGIENE: VACUUM & REPLACE ½ OF WATER ONCE A MONTH. OXYGENATE AT NIGHT ONLY, AS THE LARGER FISH USE LITTLE OXYGEN

SEXING: FOR SEXING PROCEDURE - SEE LABLE DRAWING ENTITLED "SURVIVAL PIECE #3 - PORTABLE FARM.

PASTURE No. 4 (OYSTERS)

MATERIALS: 1. EMPIRE SWIMMING POOL: SAN DIEGO, CALIFORNIA, 12' DIA x 3' DEEP, NON-TOXIC LINER, STEEL WALL WITH RIBS, CAPACITY 2500 GALLONS SHIPPING WEIGHT - 1110 lbs.
2. 2500 GALLONS FILTERED SEA WATER FROM MARINE LABS AT PLYMOUTH OR SOUTH HAMPTON OR LONDON AQUARIUM. SALINITY TO BE 25 TO 35 PARTS / THOUSAND, (68 TO 72°F).
3. 300 EUROPEAN FLAT OYSTERS FROM FARMS IN BRITTANY.
4. AGITATOR: BARNES MODEL No. AC4.
5. 130 SQ FT HEAVY GAGE WIRE SCREEN.

FEEDING:
EVERY TEN DAYS FEED OYSTERS BY POURING IN ONE TUB OF CULTURED DUNALIELLA AND ONE TUB OF MONOCHRYSIS. STIR THOROUGHLY AND REFILL CULTURE TUBS FROM THE OYSTER PASTURE. THE THINNED OUT PLANKTON WILL SERVE AS A BASIS FOR A NEW CULTURE. THE AGITATOR CAUSES A SLIGHT CURRENT THAT CARRIES THE PLANKTON TO THE OYSTER.


HEAVY GAGE SCREEN SUSPENDED HALF WAY DOWN FOR DOUBLE LAYER
PASTURE No. 4
OYSTERS
12' DIA
COVER SIDES & BOTTOM OF POOL WITH ½ THK COMMERCIAL PLASTIC SHEETING FIBERGLASS AND POLYESTER RESIN TO PROTECT TANK FROM FISH DAMAGE
AGITATOR

NOTE: FOR GROWTH OYSTER REQUIRE A SPACING OF 4 PER SQ METER FOR STORAGE AS IS THE CASE HERE 12 PER SQ. METER IS SUFFICIENT.

PASTURE HYGIENE & MAINTAINENCE:
A NATURAL CLEANING PROCESS IS BUILT IN TO THE SYSTEM WHILE WAITING TO BE CONSUMED THE DUNALIELLA AND MONOCHRYSIS FEED ON THE OYSTER WASTE. IF HOWEVER PASTURE STARTS TO SMELL OR LOOK DIRTY, SYPHON OFF 2000 GALLONS OF WATER AND REPLACE WITH FRESH FILTERED SEA WATER.

BREEDING
OYSTERS REQUIRE 3½ TO 4 YEARS TO MATURE AND DUE TO CROWDING NO MATING IS EXPECTED.

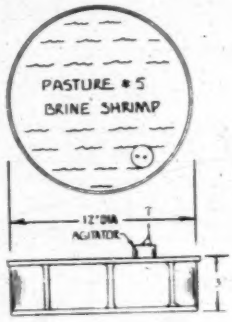
N.R.

SALT WATER PASTURE #5 - FROM: NOTATIONS ON THE ECO SYSTEM OF THE WESTERN SALT WORKS"

MATERIAL:
1. METAL WALLED POOL WITH NON-TOXIC PLASTIC INSERT.
CAPACITY 2580 GALLONS (U.S.), 12' DIA x 3FT DEEP.
2. 2530 GALLONS FILTERED SEA WATER.
3. BRINE SHRIMP EGGS FROM SAN FRANCISCO, CALIFORNIA.
4. AGITATOR: BARNES MODEL No. AC4.
5. 7400 lbs SEA SALT.

FEEDING OF SHRIMP:
POUR IN ONE WASH TUB OF CULTURED DUNALIELLA ALGA EVERY TWO WEEKS.

FEEDING OF ALGA DUNALIELLA:
4 HANDFULS POTASSIUM NITRATE.
4 HANDFULS CITRUS GROWERS MIX WHICH CONTAINS CHELATED IRON AND OTHER TRACE METALS.
4 CUPS LIQUID BASED PLANT FOOD.



PASTURE HYGIENE:
DUE TO HIGH SALINITY, NO CONTAMINATING FOREIGN GROWTH WILL OCCUR.

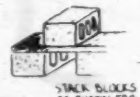
PASTURE MAINTAINENCE:
REPLACE EVAPORATED WATER EVERY 2 WEEKS. THIS COULD BE DONE AS PART OF THE SHRIMP FEEDING SCHEDULE.

INITIAL PROCEDURE:
FILL THE POOL WITH 2500 GALLONS OF FILTERED SEAWATER. ADD 400 lbs SEA SALT. THIS CONVERTS THE SALT WATER INTO BRINE HAVING TWICE THE SALINITY OF SEA WATER AND PROVIDES THE IDEAL SALINITY FOR BRINE SHRIMP AND THE ALGA DUNALIELLA. (THE ALGA DUNALIELLA ADAPTS TO HIGH SALT CONCENTRATIONS AND THE CORRESPONDING REDUCTION OF CO_2 BY PRODUCING CAROTENE UP TO 100 TIMES NORMAL. HENCE ITS ABILITY TO MOVE THROUGH COLOR CHANGES FROM GREEN TO ORANGE-RED.) ADD BRINE SHRIMP EGGS WHEN PASTURE TURNS DEEP GREEN (TWO WEEKS).

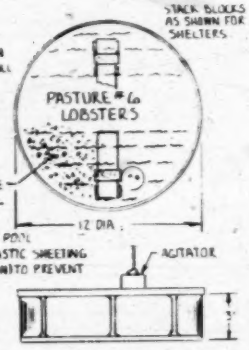
EXPECTED HARVEST: 3 TO 5 WEEKS - SEE "BANQUET" DRAWING FOR PREPARATION

PASTURE #6 (LOBSTER)

MATERIAL: 1. EMPIRE SWIMMING POOL - SAN DIEGO, CALIFORNIA, 12' DIA x 5' DEEP, NON-TOXIC LINER, STEEL WALL WITH RIBS, CAPACITY 2500 GALLONS, SHIPPING WEIGHT 110 lbs.
2. 24 ENGLISH LOBSTERS.
3. 15 CU FT OF SAND + GRAVEL
4. 24 CINDERBLOCKS 4 1" X 12" X 10" WOOD PLANK
5. AGITATOR: BARNES MODEL No AC4.
6. 24 SAND CRABS.



FEEDING: LOBSTERS WILL EAT FRESH MEAT (HAMBURGER), SHELL FISH, FISH EGGS, + SMALL VERTEBRATES. THAW OUT FROZEN CATFISH HEADS + ENTRAILS AND FEED IN SMALL PIECES TO LOBSTERS. CAUTION MUST BE EXERCIZED TO PREVENT OVER FEEDING AND SUBSEQUENT CONTAMINATION OF THE PASTURE. IF ALL OF THE FOOD IS CONSUMED IN ONE HOUR, ADD MORE SLOWLY UNTIL THEY NO LONGER ACCEPT IT.


PASTURE #6
LOBSTERS
COVER BOTTOM OF PASTURE WITH 2" OF SAND + GRAVEL FOR SAND CRABS.
12' DIA.
COVER BOTTOM AND SIDES OF POOL WITH 1/16 THK COMMERCIAL PLASTIC SHEETING (FIBERGLASS + POLYESTER RESIN) TO PREVENT TANK FROM FISH DAMAGE.
AGITATOR
5'

WATER: 2500 GALLONS (U.S.) FILTERED SEA WATER - 72°F MAXIMUM.

PASTURE HYGIENE: A NATURAL CLEANSING PROCESS WILL BE MAINTAINED IN THIS PASTURE. SAND CRABS WILL EAT EXCESS LOBSTER FOOD AND PHYTOPLANKTON. PHYTOPLANKTON EAT LOBSTER AND SAND CRAB EXCRETIONS. MAXIMUM OXYGENATION REDUCES EXCRETORY PRODUCTS.
NOTE: IF WATER IS TOO COLD, DIRTY OR TOO POOR IN OXYGEN THE METABOLISM OF THE LOBSTERS WILL LOWER. IF SLUGGISH, THE FEELERS WILL MOVE VERY SLOWLY WHEN APPROACHED WITH AN INSTRUMENT. OTHERWISE THEY MOVE VERY RAPIDLY.

BROODING:
LOBSTER EGGS TAKE TWO YEARS TO HATCH. DUE TO THE CROWDED CONDITIONS IN THIS PASTURE, NO MATING IS EXPECTED.

PASTURE MAINTAINENCE:
IF WATER SHOULD BECOME RANK, SYPHON OFF 2000 GALLONS AND REPLACE WITH FRESH FILTERED SEA WATER.

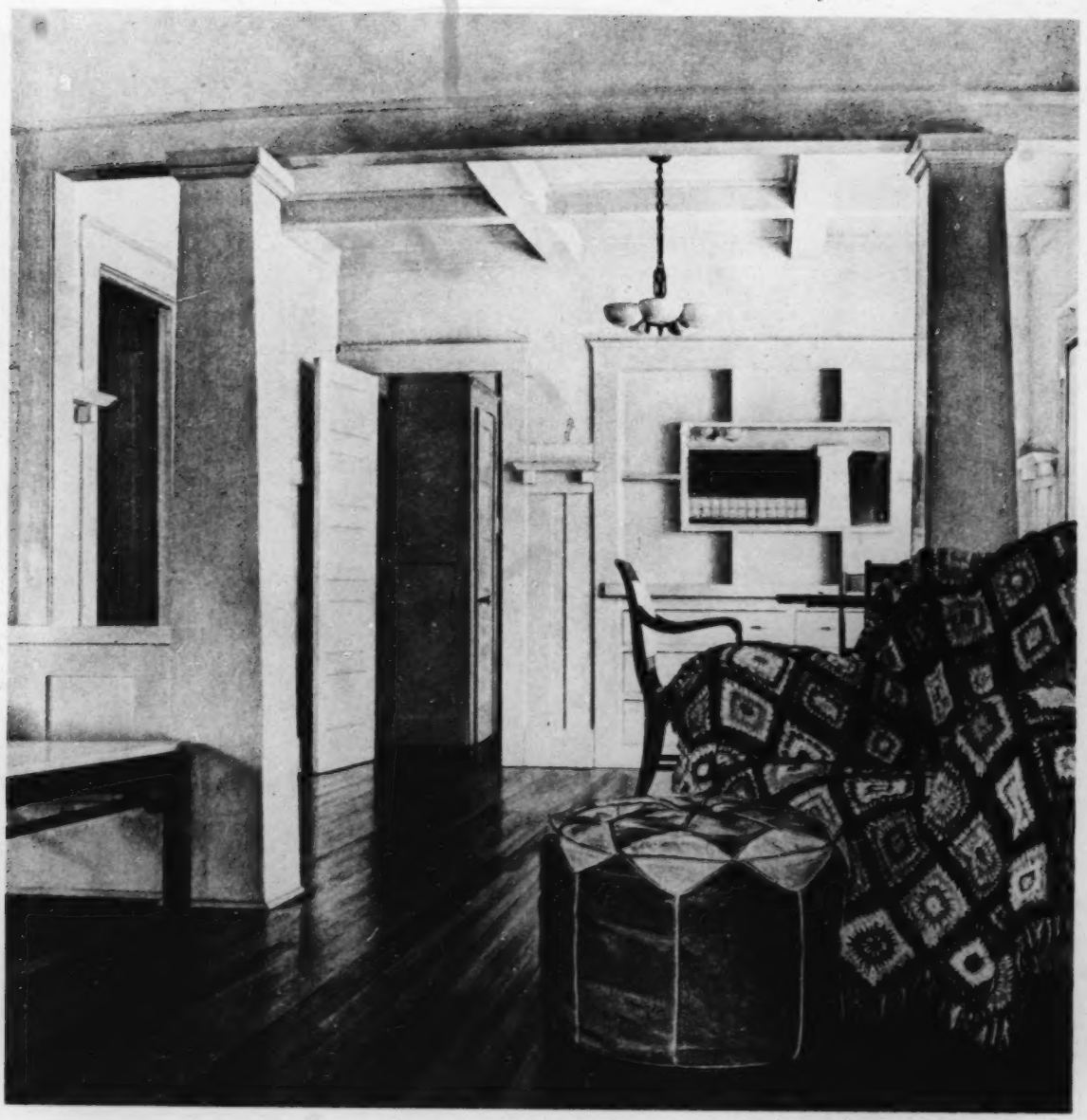
N H

Maxwell Hendler

33

Maxwell Hendler

30



Robert Irwin

Throughout his career, Robert Irwin has refused to allow his work to be photographed or reproduced; his recent work is virtually unphotographable.

John McLaughlin

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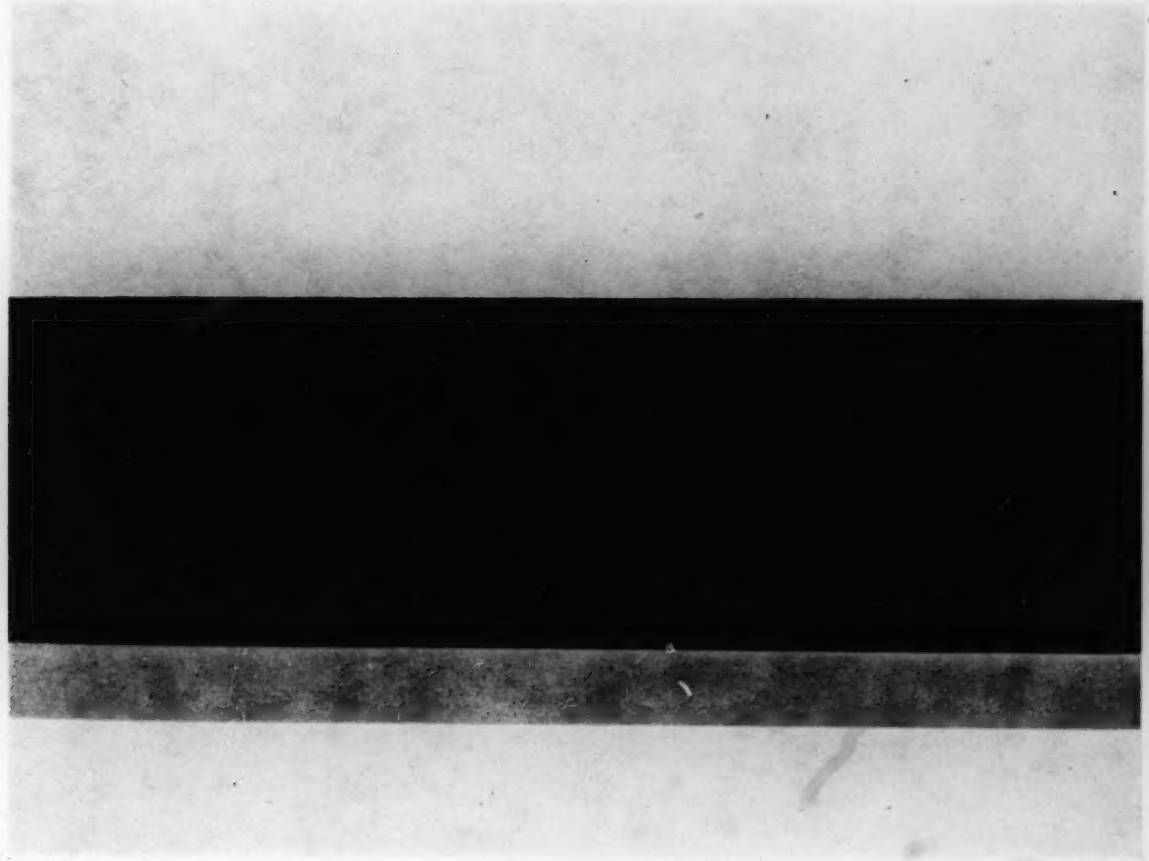

John McLaughlin

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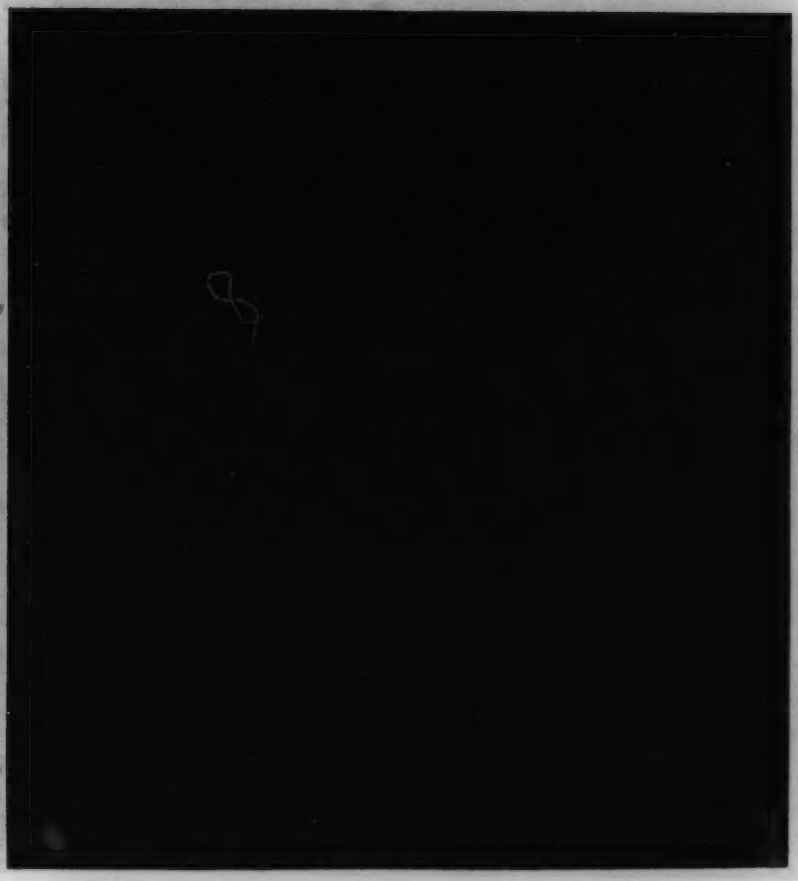

John McLaughlin

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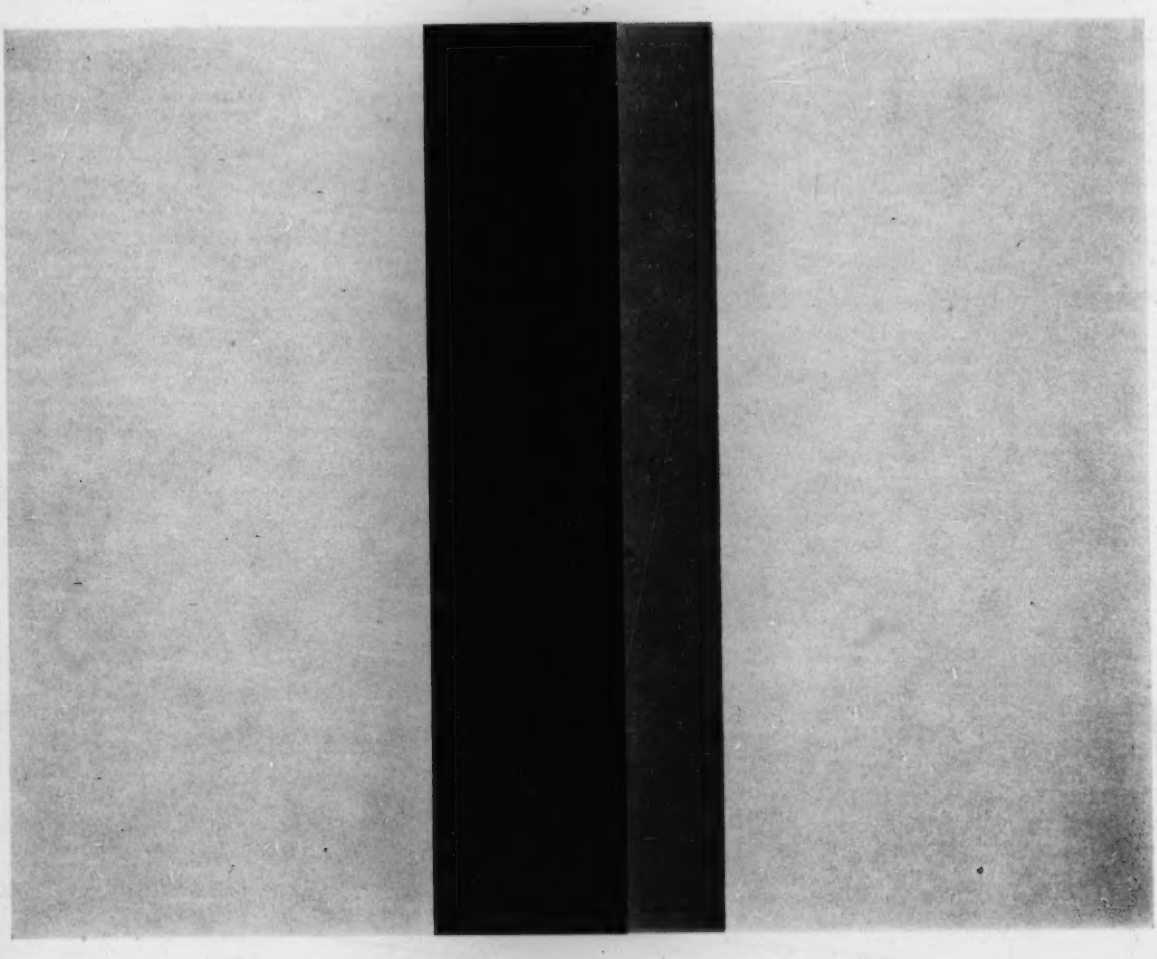

Bruce Nauman

41

GREEN LIGHT PIECE

INSTALL A WALL PARALLEL TO AN EXISTING ROOM WALL AND 12 INCHES AWAY FROM THAT WALL. CONSTRUCT THE WALL FROM FLOOR TO CEILING, OR WITHIN A FEW INCHES OF THE CEILING. WALL SHOULD BE MADE OF SMOOTH WALLBOARD, BOTH SIDES, AND PAINTED WHITE.

THE WALL SHOULD BE 20 INCHES SHORT OF THE ROOM ENDS AT EACH END.

HANG FLOURESCENT FIXTURES DOWN THE LENGTH OF THE 12" SPACE. USE THE TYPE SHOWN IN THE PHOTO - 2 TUBE HIGH INTENSITY 8 FOOTLONG (OR WHAT EVER STANDARD SIZE YOU HAVE) AN WITH A SIMPLE METAL REFLECTOR - THIS IS AN INEXPENSIVE INDUSTRIAL STRIP LIGHTING FIXTURE MADE BY MANY COMPANIES.

FIT GREEN FLOURESCENT TUBES IN THE FIXTURES. IF GREEN IS NOT AVAILIABLE IN ENGLAND I WILL PICK A COLOR WHEN I GET THERE

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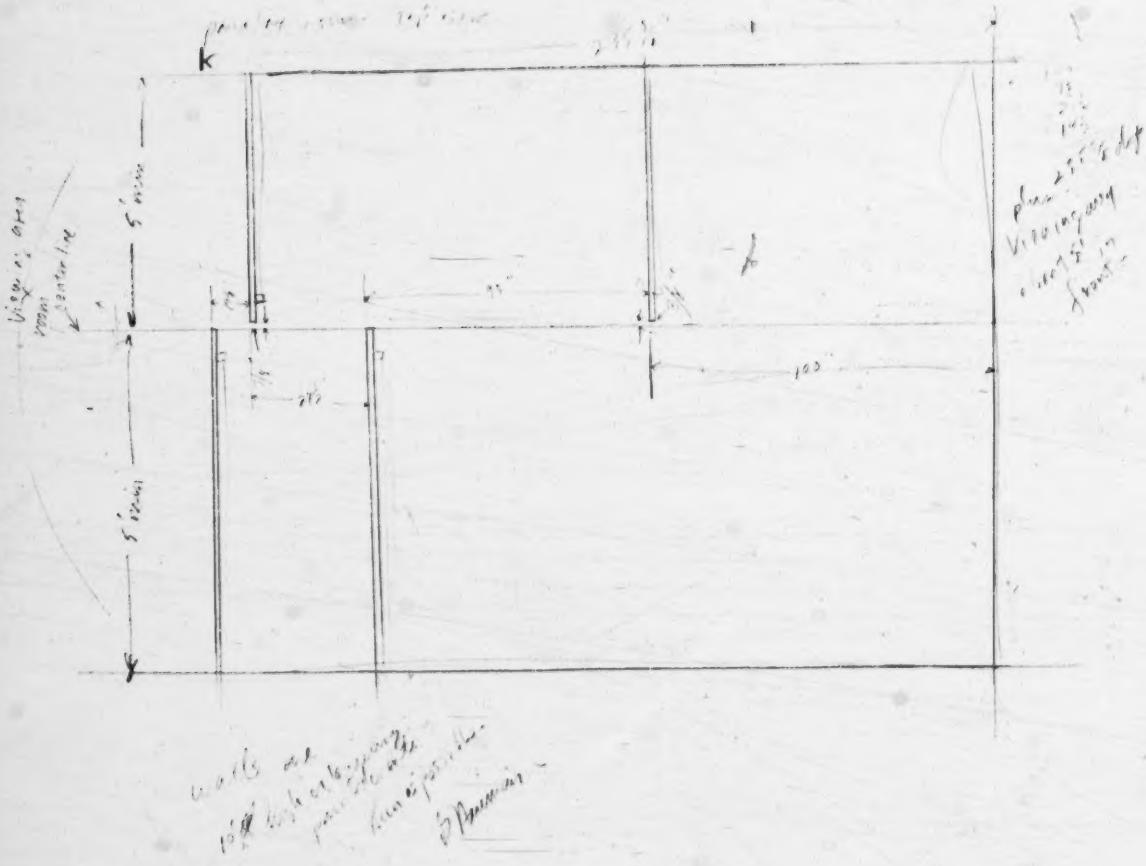
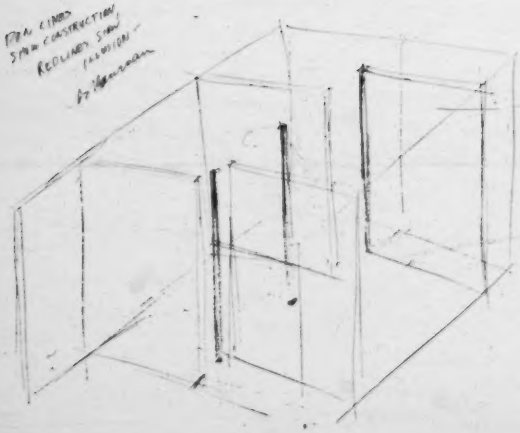
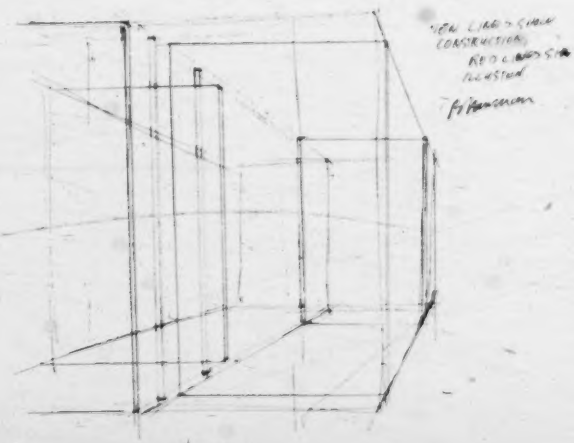






PARALAX ROOM:

BE INSTALLED IN THE STUDIO:

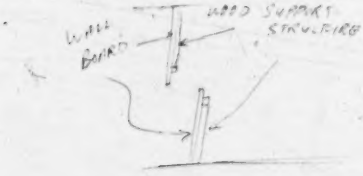
THESE DIMENSIONS ARE REASONABLY FLEXABLE AND MAY BE ADJUSTED TO FIT ANY ROOM WHICH IS CLOSE IN SIZE TO THE STUDIO VERSION.

A ROOM ROUGHLY 25 FEET LONG BY 10 OR MORE FEET WIDE, WITH THE DOOR AND VIEWING AREA AT ONE END NOT AT A SIDE OF THE SPACE. A SPACE MAY ALSO BE CONSTRUCTED TO FIT THE PIECE IF NO SATISFACTORY ROOM IS AVALIABLE.

THE TOP VIEW PLAN SHOWS WHERE WALLS ARE TO BE CONSTRUCTED IN THE SPACE. THE DISTANCES MUST BE MEASURED VERY ACCISLY FROM THE ROOM CENTER LINE TO THE WALL ENDS.

THE WALLS SHOULD EXTEND FROM THE FLOOR TO THE CIELING OF THE SPACE, OR AT LEAST TO 10 FEET HIGH.

WALLS ARE MADE OF SMOOTH WALL BOARD OF ANY KIND PAINTED WHITE ON THE FRONT SURFACE ONLY. THE EXPOSED ENDS OF THE BOARD SHOULD EXTEND 2 OR 3 INCHES BEYOND THE SUPPORT STRUCTURE ON THE BACK OF THE BOARD AS SHOWN:



CARE MUST BE TAKEN THAT THE EXPOSED EDGES OF ALL THE WALLS ARE VERTICLE AND PARALLEL OR THE IMAGE WILL NOT APPEAR PROPERLY

THE LIGHTING NEEDS SOME CAREFULL ADJUSTMENT. IF THE SPACE IS BRIGHTER AT THE BACK THAN AT THE FRONT, (VIEWING AREA) IT WILL BE THE MOST SATISFACTORY. IT SHOULD BE POSSIBLE TO ADJUST THE ROOM LIGHTING TO ACHIEVE THIS HOWEVER.

Kenneth Price

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Kenneth Price

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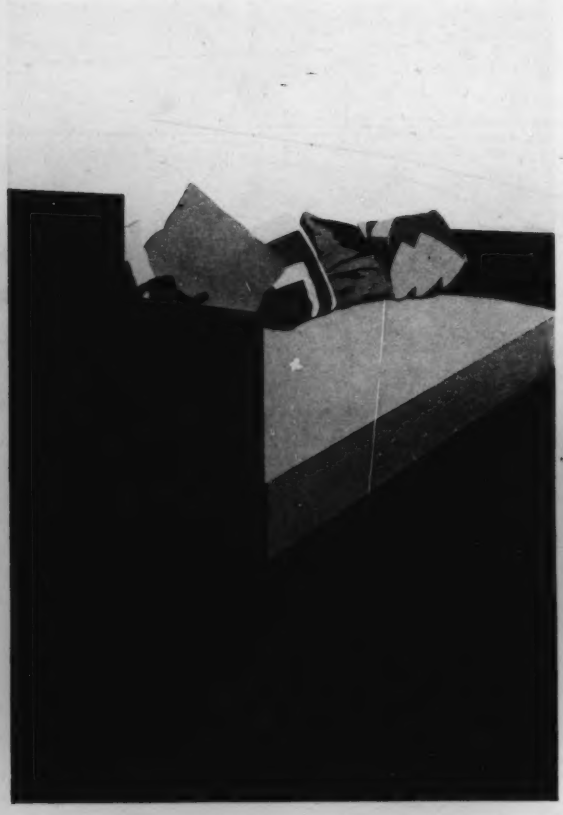

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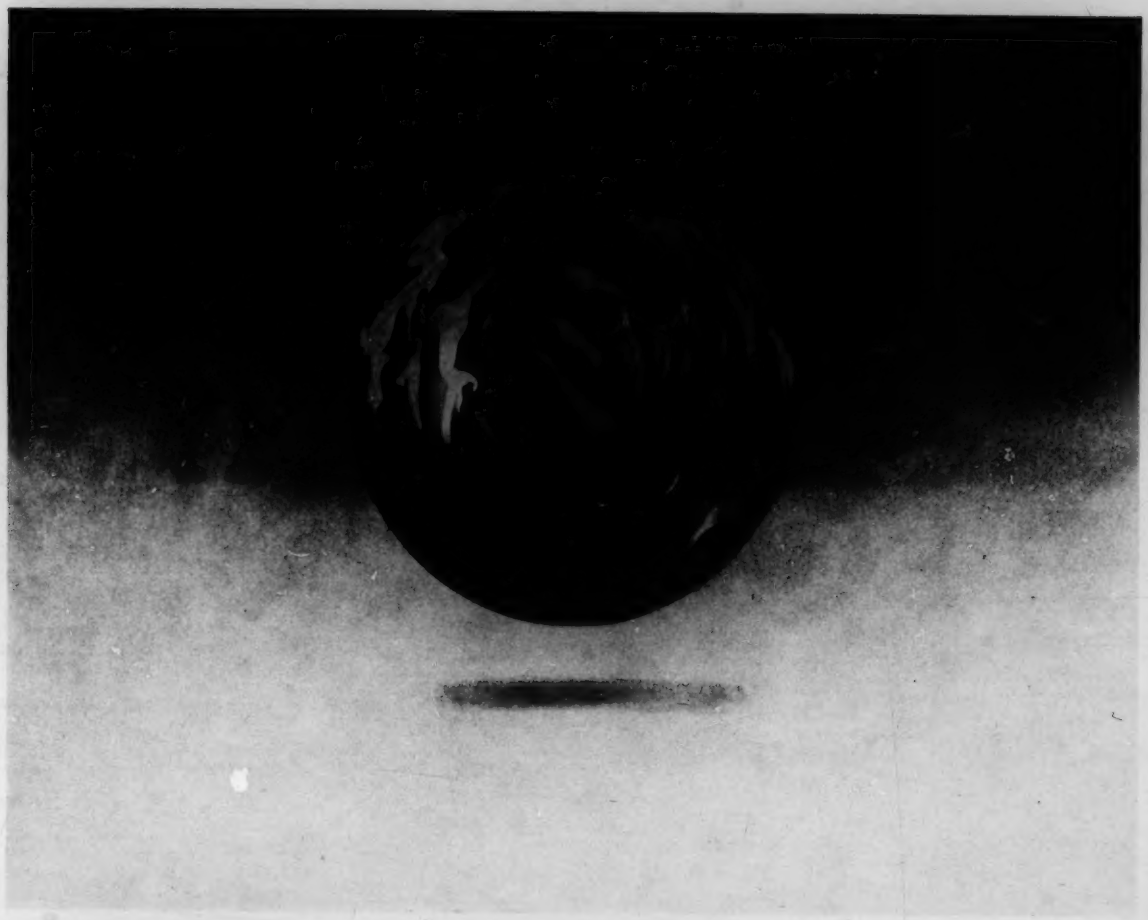

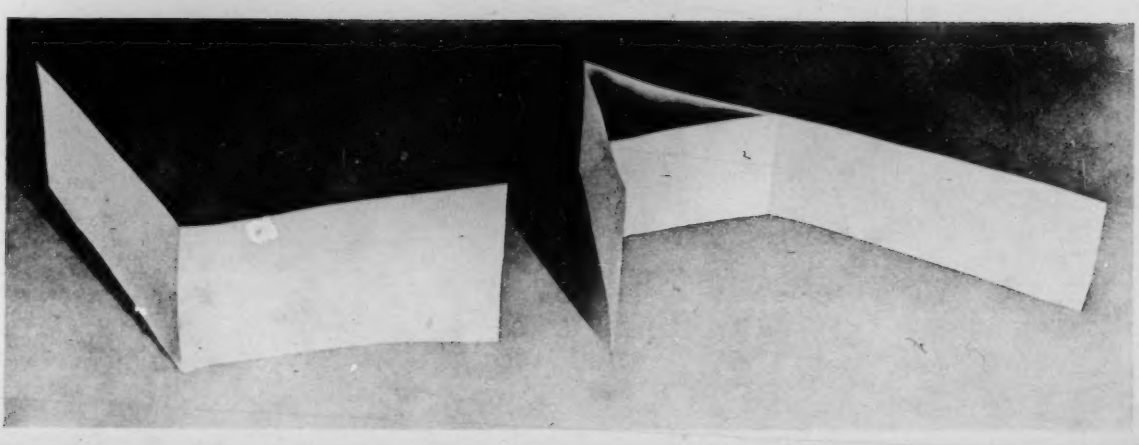

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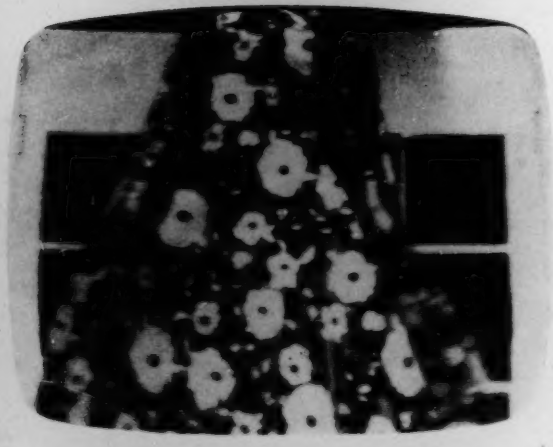
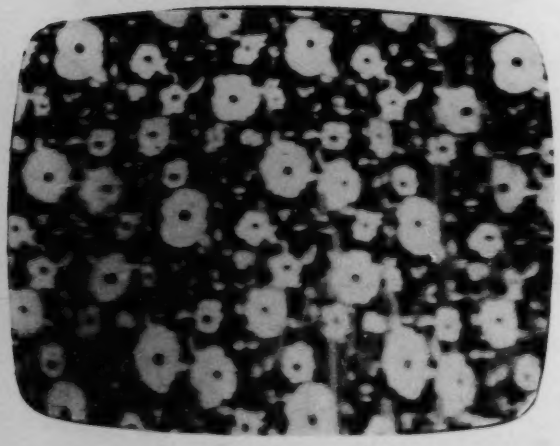
BRACKETS

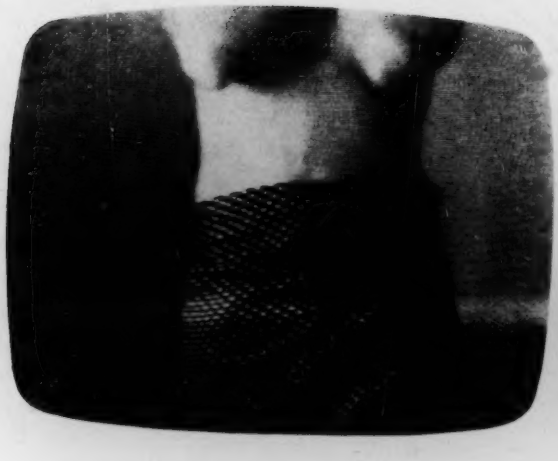
William Wegman

Dress — Curtain





Elbows



Abet & Abtu

Girl Gets Sawed, but not really, it's only a trick.

William Wegman

Pocket Book Man

Feeling III

Bibliography

Compiled by Gail R. Scott

General

West Coast Survey Exhibitions and Reviews

Names of artists in the present show are cited when the artists participated in the following group exhibitions.

1962

Whitney Museum of American Art, New York. *Fifty California Artists*. 23 October to 2 December. [Organized by San Francisco Museum of Art and Los Angeles County Museum of Art. Travelled to Walker Art Center, Minneapolis; Albright-Knox, Buffalo; Des Moines Art Center, Iowa. Includes Altoon, Diebenkorn, Irwin, McLaughlin, Price. Catalogue with essays by Lloyd Goodrich and George D. Culler.]

Reviewed:

Bogart, Regina. 'Fifty California Artists', *Artforum*, vol. 1, no. 7, December 1962, pp. 23–26, illus. pp. 24–26.

Van der Marck, Jan. 'The Californians', *Art International*, vol. 7, no. 5, 25 May 1963, pp. 29–31.

1963

Amon Carter Museum, Fort Worth, Texas. *The Artist's Environment: West Coast*. 16 March to 14 April. [Organized in collaboration with University of California Art Gallery and the Oakland Art Museum. Catalogue with introduction by Frederick S. Wight about three regions: Southern California, the Bay Area, and the Northwest. Includes Diebenkorn and McLaughlin.]

Reviewed:

Leider, Philip and John Coplans. 'West Coast Art: Three Images', *Artforum*, vol. 1, no. 12, June 1963, pp. 21–25.

1966

Seattle Art Museum Pavilion. *Ten from Los Angeles*. 15 July to 5 September. [Catalogue with foreword and introduction by John Coplans: 'It is obvious despite the disparity of imagery . . . that there are common underlying characteristics in the handling of media which can be isolated – for example, a pristineness of surface combined with an intense involvement with craft.' Brief essays on individual artists. Includes Bell, Price, Ruscha.]

1968

Portland Art Museum, Oregon. *The West Coast Now*. 9 February to 7 March. [Organized by selection committees from Southern California, Northern California, Oregon, Washington and British Columbia. Catalogue with essays on each region. Includes Nauman and Ruscha.]

Vancouver Art Gallery. *Los Angeles 6*. 31 March to 5 May. [Catalogue with introduction by John Coplans: 'The new art emerging from Southern California is marked by a pervasive sensuousness and visual acuity, and the acute sensitivity to means of perception which these artists share gives their work its unique identity.' Interview with Bell and essay on Irwin reprinted from *Robert Irwin*, Jewish Museum, New York, 1968. Includes Bell, Irwin.]

Los Angeles County Museum of Art. *Late Fifties at the Ferus*. 12 November to 17 December. [Brochure with text by James Monte. Includes Altoon, Diebenkorn, Irwin, Price.]

Reviewed:

Wilson, William. 'A Look Back at the Ferus', *Los Angeles Times*, 25 November 1968, part IV, p. 12.

Bengston, Billy Al. 'Late Fifties at the Ferus: A Participant Refuses to Take the Show Lying Down', *Artforum*, vol. 7, no. 5, January 1969, pp. 33–35, illus. p. 34.

1969

Stedelijk van Abbemuseum, Eindhoven. *Kompas IV – West Coast USA*. 21 November 1969 to 4 January 1970. [Includes nineteen artists. Catalogue with introduction by Jean Leering, discussing the first generation (Diebenkorn); and various categories: clay (Price); assemblage; light (Irwin); new media (Bell, Nauman); pop art (Ruscha).]

Reviewed:

Kress, Peter. *Kompas IV – West Coast USA*, *Kunstwerk*, vol. 23, no. 7–8, April–May'1970, p. 50, illus. Bell and Price, pp. 32, 38. [Review.]

Pasadena Art Museum. *West Coast 1945–1969*. 24 November 1969 to 18 January 1970. [Catalogue with introduction by John Coplans. Includes Altoon, Bell, Diebenkorn, Irwin, McLaughlin, Nauman, Price, Ruscha.]

Reviewed:

Seldis, Henry J. 'Pasadena's Lopsided West Coast Survey', *Los Angeles Times Calendar*, 30 November 1969, p. 58.

1971

Los Angeles County Museum of Art. *24 Young Los Angeles Artists*. 10 May to 4 July. [Brochure with brief essay by Maurice Tuchman and Jane Livingston. Includes Wegman.]

Reviewed:

Kramer, Hilton. 'Los Angeles, Now the "In" Art Scene', *New York Times*, 1 June 1971.

Kramer, Hilton. 'Artists and Public: the Children of Marcel Duchamp', *New York Times*, 6 June 1971, p. 19.

Wilson, William. 'Two Shows Give Southlander Broad Look at What's New', *Los Angeles Times Calendar*, 13 June 1971, p. 48.

Articles

1962

Wilder, Mitchell. 'Stirring in the Pacific Paint Pot', *Saturday Review*, vol. 45, no. 42, 20 October, pp. 56–59.

1963

Langsner, Jules. 'America's Second Art City', *Art in America*, vol. 51, no. 2, March–April, pp. 127–131.

Nordland, Gerald. 'Boom, Boom, Boom', *Frontier*, vol. 14, no. 11, September, pp. 19–21.

Wurdeman, Helen. 'Personalized Gallery Guide: Los Angeles', *Art in America*, vol. 51, no. 5, October, pp. 133–134.

1964

Coplans, John. 'Circle of Styles on the West Coast', *Art in America*, vol. 52, no. 3, June, pp. 24–41, illus. pp. 24–41. [An important article describing the emergence of West Coast art and the shift of focus from San Francisco to Southern California. 'There were no fake dreams, false promises or even pretensions in Los Angeles, the situation for art was aggressively bad – this was the challenge. There is curiously little feed-through or continuity from the early days of California art – nothing really took root until the assemblage movement. What these artists have developed is an aggressive and high-spirited arrogance that only young and talented men can have. It is a frontier sensibility – anything a man can stake out for himself is his own; he doesn't have to wait to inherit . . . In being informed by the attitude of their seniors they themselves have been able to strike out on their own. This in itself marks the beginning of Los Angeles as an art center of importance with something quite new emerging.']

Phillips, Gifford. 'Culture on the Coast', *Art in America*, vol. 52, no. 3, June, pp. 22–23.

Special issue of *Artforum*, vol. 2, no. 12, Summer, on Los Angeles art.

Nordland, Gerald. 'Collecting in Los Angeles', pp. 12–18, illus. pp. 12–18.

Factor, Donald. 'Assemblage', p. 38.

Coplans, John. 'Formal Art', p. 42. [Discusses McLaughlin, Bell, Irwin, Price. 'What unites these artists is their knowledge and acceptance of the discoveries of the Abstract Expressionist painters of the first generation. This is combined with a feeling that, whatever was missing from the milieu in the past, by grouping together in mutual support and pooling judgements, they would be able to create a milieu that would support the rigor of their ambitions. Style as an esthetic notion holds very little interest for them; rather, they have an incredible sense of excitement about being artists here and now.']

Leider, Philip. 'The Cool School', p. 47. [Discusses Bell, Ruscha, Price, Irwin. 'It would be surprising if, after a movement as earth-shaking as Abstract Expressionism, some ideas would not seem to take the form of a reaction. Thus, a hatred of the superfluous, a drive toward compression, a

precision of execution which extends to the production of any trifle, an impeccability of surface, and, still in reaction, a new distance between artist and work of art, between artist and viewer, achieved either by jocularity, parody, the inclusion of irreverent touches and symbols, or, above all, by the precise, enclosed nature of the work of art itself: where an Abstract Expressionist canvas begs to be touched, a construction of Larry Bell's for example, cries: "Hands Off!" (This quality of distance, coldness, austerity has become the trademark of Ferus Gallery installations).']
Danieli, Fidel. 'Figurative', p. 53.
Hopkins, Henry T. 'Abstract Expressionism', p. 59, illus. p. 59–60.
['John Altoon . . . has continually acted against the surface in a resplendent series of affirmations and denials, exuding passion and releasing energy. He alone, with his rocking sense of color, childlike fantasy, and continual denial of taste, has kept his art free of encumbrance.']
Nordland, Gerald. 'A Succession of Visitors', p. 64. ['Occasionally the artist-visitors have commented that they find an openness and an unformulated quality to the art milieu which they are not used to in their native cities or countries. They indicate that they find a frontier quality in the community which is attractive and stimulating. Almost all of the Dwan visitors and all of those at Tamarind [Lithography Workshop] actually work during their visits and many remark on the quality of California light which they find to be an invigorating element for their work. Others discuss such matters as the plethora of "Thrift Shops" where "found objects" abound, and almost every visiting artist mentions an openness he finds attractive.']
Kozloff, Max. 'West Coast Art: Vital Pathology', *The Nation*, vol. 199, no. 4, 24 August, pp. 77–79. ['In California, the past and the future get telescoped into the fantasies of a present which never knows itself. An absence of any vital tradition and the sense of living on the brink of developments, socially and technologically unknown, fosters a desperate prettiness, as if sensuous delight will compensate for the shapelessness of the human situation. Something of the sort must explain the fact that for the Los Angeles artists "pretty" is as much a term of approval as in New York it is one of condemnation. The contrast illuminates how slight is the moral weight and polemical voltage given to works of art in the West as compared with the East.']
Geldzahler, Henry. 'Los Angeles: The Second City of Art', *Vogue*, vol. 144, no. 5, whole number 2125, 15 September, pp. 42, 56, 62, 64.

1965

Coplans, John. 'Los Angeles: The Scene', *Art News*, vol. 64, no. 1, March, pp. 29, 56.
Leider, Philip. 'Culture and Culture-Boom', *Frontier*, vol. 61, no. 6, April, pp. 24–25.
Coplans, John. 'The New Abstraction on the West Coast, U.S.A.', *Studio International*, vol. 169, no. 865, May, pp. 192–199, illus. pp. 192–199.
Solomon, Alan. 'Making Like Competition in Los Angeles', *New York Times*, 4 July, part II, p. 15, and 11 July, part II, p. 10.

1966

Rose, Barbara. 'Los Angeles: The Second City', *Art in America*, vol. 54, no. 1, January–February, pp. 110–115, illus. pp. 110–115. [Visitors to Los Angeles sense the 'atmosphere of excited expectation in the artists' studios, the art galleries, museums, and private collections.
'The excitement persists despite the great, flat, sprawling distances which make a quick view of the Southern California art scene virtually impossible. There is no way to condense or concentrate the experience . . . Yet the excitement is undeniably there; the ferment and the sense of the magnet or vital centre drawing artists from everywhere, from Oregon and Washington, from Kansas and Oklahoma, from Texas and New Mexico . . . Visiting the galleries along La Cienega, one begins to picture Europe as the Renaissance, New York as the avant garde and Los Angeles as the "orgiastic future" that year by year becomes more actual and immediate, replete with an art already actual and immediate.']
Perkins, Constance M. 'Los Angeles: The Way You Look at It', *Art in America*, vol. 54, no. 2, March–April, pp. 112–118, illus. pp. 112–118.
King, Mary. 'A City of Swinging New Art: Los Angeles Brave New World of Avant-Garde', *St Louis Post-Dispatch*, 3 April, p. 5B.
Braun, R. A. 'Kunst im wilden Westen, Hollywood und Los Angeles nach der "Kulturexplosion",' *Kuntswerk*, vol. 19, nos. 10–12, April–June, p. 131.
Meier, Kurt von. 'Los Angeles Letter', *Art International*, vol. 10, no. 5, 20 May, pp. 57–60.
Hopkins, Henry T. 'West Coast Style', *Art Voices*, vol. 5, no. 4, Fall, pp. 60–72.
Von Meier, Kurt. 'Los Angeles–San Francisco', *Art International*, vol. 10, no. 7, 15 September, pp. 39–43. [Synopsis of a symposium, 'The Current Moment in Art', at the San Francisco Art Institute.]
Secunda, Arthur. 'Los Angeles: The Emperor's New Clothes', *Arts Magazine*, vol. 41, no. 1 November, pp. 50–51, illus. p. 50.

1967

Roditi, Edouard. 'The Los Angeles Art Market', *Arts Magazine*, vol. 41, no. 6, April, pp. 51–52, illus. p. 52.
Meier, Kurt von. 'Los Angeles – the Failure and Future of Art', *Art International*, vol. ii, no. 5, 20 May, pp. 54–57.
Roberts, Glynys. 'The Schizophrenic Art Market', *Los Angeles Magazine*, vol. 12, no. 9, September, pp. 43–45, 70–72.
Wilson, William. 'The Explosion that Never Went Boom', *Saturday Review*, 23 September, pp. 54–56. ['The individualistic proliferation of California art is, finally, predicated upon a historical anti-intellectualism and adaptive refinement. These distinctive characteristics are the polarities of the most definitive aspects of current New York art and criticism . . . as rapidly as everyone is trying to put his finger on the present nature of art in California, that art is shifting, changing, blending with New York to an unprecedented degree and with its own environment in a new Baroque way.']
Coplans, John. 'Art Bloom', *Vogue* (American Edition), vol. 150, no. 8, 1 November, pp. 184–187, 232–233.
Plagens, Peter. 'Los Angeles: New Directions in Galleries', *Arts Canada*, vol. 24, supplement 3, December.

1968

Diamond, S. J. 'Should We Set Fire to the Museum?' *Los Angeles Magazine*, March, pp. 31, 67, 68, 70.
Robertson, Bryan. 'Arts: Pearlescent High Rise', *The Spectator*, vol. 220, no 7288, March, p. 271. [Mentions Bell, Irwin, Price.]
Wilson, William. 'Aspects of Modernity in Orange County Shows', *Los Angeles Times Calendar*, 27 October, p. 52. [In reviewing two exhibitions – *Assemblage in California*, U. C. Irvine and *Transparency/Reflection* – Wilson writes, 'The binding factor of California's vanguard is tactility. Its exaggerated emphasis on materials makes it distinct from New York art or European art. California art gains its "look" by intensely insisting that art is primarily a sensory experience. Rough or smooth, its tactility . . . forces the viewer to a state of actual visceral tension. The experience of California art, rugged or refined, is distinctly a gut experience.']

1969

Livingston, Jane. 'Two Generations in Los Angeles', *Art in America*, vol. 57, no. 1, January–February, pp. 92–97, illus. pp. 92–97. [Discusses trends and lines of influence between two generations in Los Angeles. Altoon illus. p. 95.]
Seldis, Henry J. 'County Museum of Art – Consensus on the Role of Moderns', *Los Angeles Times*, 7 March, part IV, pp. 1, 4, 5. ['Contemporary art and how it should be approached by the County Museum of Art is the focus of this third article of a four-part series on the Museum and its role in the community.']
Glueck, Grace. 'Los Angeles Regains Vigor as an Art Center', *New York Times*, 29 May, p. 42.
Seldis, Henry J. 'Contemporary Works Need Permanent Home', *Los Angeles Times Calendar*, 15 June, p. 50. [The role of the contemporary programs of the museum in relation to the needs of the community.]
Wilson, William. 'Los Angeles – A View from the Studios', *Art in America*, vol. 57, no. 6, November–December, pp. 144–147. [Introduction by Peter Selz.]

1970

Piene, Nan R. 'Los Angeles Trip', *Art in America*, vol. 58, no. 2, March–April, pp. 138–141. [About the studios of Bell, Irwin, Price and Ruscha.]

'Los Angeles Artists' Studios', *Art in America*, vol. 58, no. 6, November–December, p. 108. [Captioned photographs by Billy Al Bengston of Bell, Price, Ruscha studios.]

Wilson, William. 'The Colossus of Roads (The Billboard as Pop Art)', *Los Angeles Times West Magazine*, 13 December, pp. 14–18. [The literature of billboards 'is as terse as Hemingway, their cozy realism inflated to the King Kong scale of Los Angeles' landscape.']

1971

Hughes, Robert. 'View from the Coast', *Time*, vol. 97, no. 5, 1 February, p. 58.

Banham, Reyner. 'A London–Los Angeles Love Affair', *Los Angeles Times West Magazine*, 6 June, pp. 12–14, illus. pp. 10–14. [Introduction by William Wilson, p. 9.]

Gardner, Paul. 'Pasadena Museum: Cutbacks and Hopes', *New York Times*, 13 August, part 1, p. 12C.

Banham, Reyner. *Los Angeles: The Architecture of Four Ecologies*. London. Penguin Press, 1971.

Reviewed:

Davis, Douglas. 'Pop-Up City', *Newsweek*, vol. 78, no. 8, 23 August 1971, pp. 82–83.

John Altoon

1925 Born in Los Angeles, California.

Lived in Los Angeles and died there in 1969.

One-man exhibitions

1951 Santa Barbara Museum of Art, California. **1953** Artists Gallery, New York. **1954** Ganso Gallery, New York. **1958** Ferus Gallery, Los Angeles. **1959** Ferus Gallery, Los Angeles. **1960** Ferus Gallery, Los Angeles; La Jolla Art Museum, California. **1962** Ferus Gallery, Los Angeles. **1963** M. H. De Young Museum, San Francisco. **1964** David Stuart Galleries, Los Angeles. **1965** Santa Barbara Museum of Art, California. David Stuart Galleries, Los Angeles. Hack-Light Gallery, Phoenix, Arizona. **1966** Quay Gallery, San Francisco. Fischbach Gallery, Los Angeles. **1967** David Stuart Galleries, Los Angeles. Stanford University Art Gallery, Stanford, California. *Recent Watercolors*. 10–26 February, San Francisco Museum of Art, 14 November to 24 December. [Catalogue with essay by Gerald Nordland; also at Pasadena Art Museum and Art Gallery, University of California, San Diego.] **1968** Quay Gallery, San Francisco. David Stuart Galleries, Los Angeles. **1969** Pasadena Art Museum (memorial). 18 March to 6 April. [Five works from the permanent collection.] San Francisco Museum of Art (memorial). 28 February to 6 April. **1970** Tibor de Nagy Gallery, New York. 12 December 1970 to 7 January 1971. **1971** David Stuart Galleries, Los Angeles. 22 June to 17 July.

Selected group exhibitions

1958, 1959, 1960, 1961 Los Angeles County Museum of Art. *Annual Exhibition of Artists of Los Angeles and Vicinity*. **1962** Santa Barbara Museum of Art. *Pacific Coast Invitational*. Whitney Museum of American Art, New York. *Fifty Californian Artists*. 23 October to 2 December. [See general listing.] **1964** Solomon R. Guggenheim Museum, New York. *American Drawings*. 7 September to October. [Catalogue.] **1966** University of Texas, Austin, Art Museum. *Drawings &*. 6 February to 15 March. [Catalogue with introduction by Mercedes Matter.] University of Texas, Austin. *New York–Los Angeles: Drawings of the 1960's*. [University of New Mexico Invitational.] **1967** Henry Art Gallery, University of Washington, Seattle. *Drawings by Americans*. 12 February to 19 March. [Catalogue with introduction by Gervais Reed.] Whitney Museum of American Art, New York. *1967 Annual Exhibition. Contemporary American Painting*. 13 December 1967 to 14 February, 1968. [Catalogue.] Tokyo, Japan. *Fourth International Young Artists Exhibition*. [Catalogue.] **1968** Tampa Bay Art Center, Florida. *40 Now California Painters*. 8 April to 14 May. [Catalogue with Preface by Henry T. Hopkins; introduction by Jan von Adlmann and Karl M. Nickel. Includes Ruscha.] **1969** Fort Worth Art Center Museum, Texas. *Drawings*. [Organized by Henry T. Hopkins. Catalogue with essay by Peter Plagens.] David Stuart Galleries, Los Angeles. *Erotic Art '69*. **1971** Santa Barbara Museum of Art. *Spray*. 24 April to 30 May. [Catalogue with essay by Paul C. Mills.]

Articles and reviews

1953 B. G. [Barbara Guest]. 'John Altoon', *Art News*, vol. 52, no. 8, December, p. 45. [Review of one-man show, Artists Gallery, New York.] F.S.W. [Frederick S. Wright]. 'John Altoon', *Art Digest*, vol. 28, 1 December, p. 22, ill. p. 22. [Review of one-man show, Artists Gallery, New York.] **1954** V. C. 'John Altoon', *Arts Magazine*, vol. 29, no. 5, 1 December, p. 26. [Review of one-man show, Ganso Gallery, New York.] **1955** P. T. [Parker Tyler]. 'John Altoon', *Art News*, vol. 53, no. 9, January, p. 50. [Review of one-man show, Ganso Gallery, New York.] **1958** Langsner, Jules. 'Art News from Los Angeles', *Art News*, vol. 57, no. 6, October, p. 44, ill. p. 44. [Review of one-man show, Ferus Gallery.] Nordland, Gerlad. 'Art: John Altoon', *Frontier*, vol. 9, no. 12, October, pp. 24–25, ill. p. 25. [Review-article of one-man show, Ferus Gallery.] **1959** Nordland, Gerald. 'Art: At the County Museum', *Frontier*, vol. 10, no. 11, September, pp. 23–25, ill. p. 25. [Review of *Annual Exhibition of Artists of Los Angeles and Vicinity*, Los Angeles County Museum of Art.] **1962** Langsner, Jules. 'Art News from Los Angeles', *Art News*, vol. 60, no. 9, January, p. 52, ill. p. 52. [Review of one-man show, Ferus Gallery.] Nordland, Gerald. 'Los Angeles Overture', *Arts Magazine*, vol. 37, no. 9, January, p. 52, ill. p. 52. [Review of one-man show, Ferus Gallery.] **1963** D. M. [Douglas McClellan]. 'John Altoon' Ferus Gallery', *Artforum*, vol. 1, no. 7, January, p. 20. [Review of one-man show.] V. S. [Vic Smith]. 'The Pacific Coast Invitational', *Artforum*, vol. 1, no. 8, February, pp. 8–10, ill. p. 8 [Review.] J. M. [James Monte.] 'John Altoon, de Young Museum', *Artforum*, vol. 1, no. 11, May, p. 12, ill. p. 13. [Review of one-man show, de Young Museum, San Francisco.] **1964** Seldis, Henry J. 'In the Galleries: Altoon Expands Pop Art Horizons', *Los Angeles Times*, 18 May, part IV, p. 6. [Review of one-man show, David Stuart Galleries.] **1965** Perkins, Constance. 'In the Galleries: Altoon Imagery Provides Window on Subconscious', *Los Angeles Times*, 5 February, part IV, p. 4. [Review of one-man show, David Stuart Galleries.] D.F. (Don Factor). 'John Altoon, Ferus Gallery', *Artforum*, vol. 3 no. 6, March, p. 12, ill. p. 13. [Review of one-man show.] Marmer, Nancy. 'Los Angeles Letter', *Art International*, vol. 9, no. 4, May, pp. 44–45, ill. p. 44. [Review of one-man show, David Stuart Galleries.] **1966** Monte, James. 'San Francisco', *Artforum*, vol. 4, no. 8, April, pp. 53–54. [Review of one-man show, Quay Gallery, San Francisco.] J. A. [John Ashbery]. 'Reviews and Previews: John Altoon', *Art News*, vol. 65, no. 8, December, p. 8. [Review of one-man show, Fischbach Gallery, New York. Seldis, Henry J. 'In the Galleries: John Altoon Satirizes Man at Stuart Galleries', *Los Angeles Times*, 16 December, part IV, p. 12. [Review of one-man show, David Stuart Galleries.] **1967** Langsner, Jules. 'Los Angeles', *Art News*, vol. 65, no. 10, February, p. 67. [Review of one-man show, David Stuart Galleries, Los Angeles.] Wechsler, Judith. 'John Altoon's "Harper Series",' *Artforum*, vol. 5, no. 6, February, pp. 52–53, illus. pp. 52–53. [Review-article of one-man exhibition at David Stuart Galleries, Los Angeles.] **1968** French, Palmer D. 'San Francisco', *Artforum*, vol. 6, no. 7, March, p. 67, ill. p. 67. [Review of one-man show, San Francisco Museum of Art.] Hoag, Jane. 'Los Angeles', *Art News*, vol. 67, no. 2, April, p. 23. [Review of one-man exhibition, San Francisco Museum of Art.] M. T. [Melinda Terbell]. 'West Coast Shows', *Arts Magazine*, vol. 42, no. 7, May, p. 6. [Review of one-man show, David Stuart Galleries, Los Angeles.] **1969** French, Palmer D. 'San Francisco', *Artforum*, vol. 7, no. 5, January, pp. 66, 68, ill. p. 67. [Review of one-man show, Quay Gallery.] **1971** K. L. [Kim Levin]. 'Reviews and Previews', *Art News*, vol. 69, no. 9, January, p. 16. [Review of one-man show, Tibor de Nagy Gallery, New York.]

Larry Bell

1939 Born Chicago, Illinois. Resident Venice, California.

One-man exhibitions

1962 Ferus Gallery, Los Angeles. **1963** Ferus Gallery, Los Angeles. **1965** Ferus Gallery, Los Angeles. Pace Gallery, New York. **1967** Pace Gallery, New York. Galerie Ileana Sonnabend, Paris. [Catalogue with essays by Annette Michelson and Raphaël Sorin.] Stedelijk Museum, Amsterdam. **1969** Mizuno Gallery, Los Angeles. **1970** Pace Gallery, New York. Ace Gallery, Los Angeles. November. **1971** Pace Gallery, New York. 10 April to 5 May.

Selected group exhibitions

1961 Huysman Gallery, Los Angeles. *War Babies*. **1964** Pavilion Gallery, Balboa, California. *California Hard-Edge Painting*. [Catalogue with essay by Jules Langsner.] Sidney Janis Gallery, New York. *Seven New Artists*. Dwan Gallery, Los Angeles. *Boxes*. 2–29 February. [Catalogue in a box. Includes Price.] **1965** Pace Gallery, New York. *Five at Pace*. [Catalogue with essay by John Coplans. Includes Ruscha.] Museum of Modern Art, New York. *The Responsive Eye*. 23 February to 25 April. [Catalogue with essay by William Seitz. Includes Irwin, McLaughlin.] Tibor de Nagy Gallery New York. *Shape and Structure*. São Paulo, Brazil. *VIII São Paulo Bienal*. 4 September to 28 November. [Organized by the Pasadena Art Museum: directed by Walter Hopps.] **1966** University of California, Irvine, Art Gallery. *Five Los Angeles Sculptors and Sculptors' Drawings*. 7 January to 6 February. [Catalogue with introduction by John Coplans, reprinted in revised form in *Artforum*, vol. 4, no. 6, February 1966, op. 33–37. Includes Price.] The Jewish Museum, New York. *Primary Structures*. 27 April to 12 June. [Catalogue with text by Kynaston McShine.] La Jolla Museum of Art: *New Modes in California Painting and Sculpture*. 20 May to 26 June. [Catalogue with brief introduction by Donald J. Brewer.]" Seattle Art Museum Pavilion. *Ten from Los Angeles*. 15 July to 5 September. [See general listing.] Whitney Museum of American Art, New York. 1966 *Annua Exhibition – Contemporary American Sculpture and Prints*. 16 December to 5 February 1967. [Catalogue.] **1967** Los Angeles County Museum of Art. *American Sculpture of the Sixties*. 28 April to 25 June. [Organized by Maurice Tuchman. Catalogue with introduction by Tuchman and ten critical essays.] Washington Gallery of Modern Art. *A New Aesthetic*. 6 May to 25 June. [Catalogue with introduction and brief essays on each artist by Barbara Rose.] Solomon R. Guggenheim Museum, New York. *Guggenheim International Exhibition*. [Catalogue.] **1968** University of California, San Diego, Art Gallery. *Los Angeles–New York*. Vancouver Art Gallery. *Los Angeles 6*. 31 March to 5 May. [See general listing.] Walker Art Center, Minneapolis, Minnesota. *6 Artists 6 Exhibitions*. 12 May to 23 June. [Brochure. Organized in collaboration with the Albright-Knox Art Gallery, Buffalo, New York.] Kassel, Germany. *Documenta IV*. 27 June to 6 October. [Two volume catalogue with critical essays by various authors.] **1969** Walker Art Center, Minneapolis, Minnesota. *14 Sculptors: The Industrial Edge*. 29 May to 21 June. [Catalogue with essays by Barbara Rose, Christopher Finch and Martin Friedman. The latter essay is reprinted with a brief introduction, in *Art International*. vol. 4, no. 2, 20 February 1970, pp. 31–40, 55.] Stedilijk van Abbemuseum, Eindhoven. *Kompas IV West Coast U.S.A.*, 21 November 1969 to 4 January 1970. [See general listing.] Museum of Modern Art, New York. *Spaces*. 30 December 1969 to 1 March 1970. [Catalogue with essay by Jennifer Licht.] **1970** Tate Gallery, London. *Larry Bell, Robert Irwin, Doug Wheeler*. [Organized by Michael Compton. Catalogue.] Pace Gallery, New York. *A Decade of California Color*. **1971** University of California, Los Angeles, Art Galleries. *Transparency Reflection, Light, Space: Four Artists*. 11 January to 14 February. [Catalogue with foreword and interviews with the artists by Frederick S. Wight. Includes Robert Irwin.] Ace Gallery, Los Angeles.

Articles and reviews

1963 Coplans, John. 'Three Los Angeles Artists', *Artforum*, vol. 1, no. 10, April, pp. 29–31, illus. p. 29. **1964** F.A.D. [Fidel A. Danieli]. 'Larry Bell, Ferus Gallery', *Artforum*, vol. 2, no. 7, January, p. 41, illus. p. 41. [Review of one-man show, Ferus Gallery, Los Angeles.] Langsner, Jules. 'Art News from Los Angeles', *Art News*, vol. 62, no. 9, January, p. 50. [Review of one-man show, Ferus Gallery, Los Angeles.] Hopps, Walter. 'Boxes', *Art International*, vol. 8, no. 2, 20 March, pp. 38–41, illus. p. 41. [Review-article of *Boxes*, Dwan Gallery, Los Angeles.] Factor, Donald. 'Boxes', *Artforum*, vol. 2, no. 10, April, pp. 20–23. [Review of *Boxes*, Dwan Gallery, Los Angeles.] C.W. [Clair Wolfe]. 'California Hard Edge Painting', *Artforum*, vol. 2, no. 11, May, p. 14, illus. p. 15. [Review of group show, Pavilion Gallery, Balboa.] Ashton, Dore. 'Art', *Art and Architecture*, vol. 81, no. 6, June, p. 9, 33. [Review of *Seven New Artists*, Sidney Janis Gallery, New York.] Tillim, Sidney. 'In the Galleries', *Arts Magazine*, vol. 38, no. 10, September, pp. 62–63, illus. p. 63. [Review of *Seven New Artists*, Pace Gallery, New York.] **1965** Leider, Philip. 'Saint Andy', *Artforum*, vol. 3, no. 5, February, pp. 26–28. [Includes statement by Bell on Andy Warhol.] Lippard, Lucy R. 'New York Letter', *Art International*, vol. 9, no. 2, March, p. 46. [Review of *Shape and Structure*, Tibor de Nagy Gallery.] Hess, Thomas B. 'You Can Hang It in the Hall', *Art News*, vol. 64, no. 2, April, pp. 41–43, 49–50. [Review-article of *The Responsive Eye*, Museum of Modern Art, New York.] Rickey, George. 'Scandale de Succès', *Art International*, vol. 9, no. 4, May, pp. 16–23. [Review of *The Responsive Eye*, Museum of Modern Art, New York.] Coplans, John. 'Larry Bell', *Artforum*, vol. 3, no. 9, June, pp. 27–29, illus. pp. 27–29. [One of a series of articles previewing the work of seven artists selected by Walter Hopps for the VIII São Paulo Bienal.] Judd, Donald. 'Specific Objects', *Arts Yearbook*, vol. 8, pp. 74–82. **1966** Bochner, Mel. 'In the Galleries: Larry Bell', *Arts*, vol. 40, no. 3, January, p. 54, illus. p. 55. [Review of one-man show, Pace Gallery, New York.] Coplans, John. 'Los Angeles: Object Lesson', *Art News*, vol. 64, no. 9, January, p. 40, illus. p. 40. [Review of one-man shows, Ferus Gallery, Los Angeles and Pace Gallery, New York.] D.F. [Don Factor]. 'Larry Bell, Ferus Gallery', *Artforum*, vol. 4, no. 5, January, pp. 12–13, illus. p. 13. [Review of one-man show, Ferus Gallery, Los Angeles.] Lippard, Lucy R. 'New York Letter: Recent Sculpture as Escape', *Art International*, vol. 10, no. 2, 20 February, p. 52, illus. p. 53. Danieli, Fidel A. 'Art News From Los Angeles', *Art News*, vol. 65, no. 1, March, pp. 20, 74. [Review of *Five Los Angeles Sculptors*, U. C. Irvine.] Meier, Kurt von. 'Los Angeles Letter', *Art International*, vol. 10, no. 3, 30 March, pp. 48, 53. [Review of *Five Los Angeles Sculptors*, U. C. Irvine.] Smithson, Robert. 'Entropy and the New Monumentists', *Artforum*, vol. 4, no. 10, June, pp. 26–31. Plagens, Peter. 'Present-Day Styles and Ready-Made Criticism', *Artforum*, vol. 5, no. 4, December, pp. 36–39, illus. p. 39. **1967** Canaday, John. 'Art: Some Recent History of Sculpture', *New York Times*, 29 April, p. 31. [Review of one-man show, Pace Gallery, New York.] Danieli, Fidel A. 'Bell's Progress', *Artforum*, vol. 5, no. 10, Summer, pp. 68–71, illus. 68–71. Tuten, Frederic. 'In the Galleries: Larry Bell', *Arts Magazine*, vol. 41, no. 8, Summer, p. 56. [Review of one-man show, Pace Gallery.] D.W. [Diane Waldman]. 'Reviews and Previews', *Art News*, vol. 66, no. 4, Summer, pp. 12–13. [Review of one-man show, Pace Gallery.] **1968** Muller, Gregoire. 'Paris: Art's Common Market', *Art and Artists*, vol. 2, no. 10, January, p. 45, illus. p. 47. [Review of one-man show, Ileana Sonnabend Gallery. Leider, Philip. 'Gallery '68: High Art and Low Art', *Look*, vol. 32, 9 January, pp. 12–22, illus. p. 17. Schwartz, Paul Waldo. 'Paris', *Studio International*, vol. 175, no. 897, February, p. 96, illus. p. 95. [Review of one-man show Ileana Sonnabend Gallery.] 'See-Throughs', *Time*, vol. 91, no. 6, 9 February, pp. 40, 45, illus. p. 41. Tommaso, Trini. 'Larry Bell: Le Pareti dell' Infinito', *Domus*, no. 460, March, p. 43, illus. pp. 42–44. [Reviews of shows at Ileana Sonnabend, Paris and Stedelijk Museum, Amsterdam: English translation: 'Larry Bell: Vacuum Vision'.] **1969** Wilson, William. 'Art Walk: A Critical Guide to the Galleries', *Los Angeles Times*, 30 May, 1969, pt. 4, p. 5. [Review of one-man show, Mizuno Gallery.] 'Work in Progress', *Esquire*, vol. 72, no. 6, whole no. 433, December, pp. 210–217, illus. p. 216. **1970** Glueck, Grace. 'Museum Beckoning Space Explorers', *New York Times*, 2 January, p. 34. [Review of *Spaces*, Museum of Modern Art, New York. Kramer, Hilton. 'Partici-

patory Esthetics', *New York Times*, 11 January, part II, p. 25. [Review of *Spaces*, Museum of Modern Art, New York.] Leider, Philip. 'New York', *Artforum*, vol. 8, no. 6, February, pp. 69–70. [Review of *Spaces*, Museum of Modern Art.] Ratcliff, Carter. 'New York Letter', *Art International*, vol. 14, no. 2, 20 February, p. 78. [Review of *Spaces*, Museum of Modern Art, New York.] Ashton, Dore. 'New York Commentary', *Studio International*, vol. 179, no. 920, March, pp. 118–119. [Review of *Spaces*, Museum of Modern Art.] K.K. [Katherine Kline]. 'Reviews and Previews', *Art News*, vol. 69, no. 2, April, p. 12. [Review of one-man show, Pace Gallery.] Wasserman, Emily. 'New York', *Artforum*, vol. 8, no. 8, April, p. 78, ill. p. 78. [Review of one-man show, Pace Gallery.] Vinklers, Bitite. 'New York', *Art International*, vol. 14, no. 4, 20 April, pp. 64–65. [Review of one-man show, Pace Gallery.] Compton, Michael. 'Controlled Environment', *Art and Artists*, vol. 5, no. 2, May, p. 45. Marandel, J. Patrice. 'Lettre de New York', *Art International*, vol. 14, no. 5, 20 May, p. 75, illus. p. 75. [Review of one-man show, Pace Gallery.] Compton, Michael. 'UK Commentary', *Studio International*, vol. 179, no. 923, June, pp. 269–270. [Review of one-man show, Tate Gallery.] Roberts, Keith. 'London and Leeds', *Burlington Magazine*, vol. IIa, no. 807, June, pp. 415–416. [Review of three-man show, Tate Gallery.] Fuller, Peter. 'Larry Bell, Doug Wheeler, Robert Irwin', *Connoisseur*, vol. 174, no. 702, August, p. 285. [Review of three-man show, Tate Gallery.] Russell, David. 'London', *Arts Magazine*, vol. 44, no. 8, Summer, p. 53. [Review of three-man show, Tate Gallery.] 'Los Angeles Artists' Studios', *Art in America*, vol. 58, no. 6, November–December, p. 103. [Captioned photographs by Billy Al Bengston of a number of Los Angeles studios.] **1971** Masheck, Joseph. 'New York', *Artforum*, vol. 9, no. 5, January, pp. 72–73, illus. p. 73. [Review of *A Decade of California Color*, Pace Gallery, New York.] Seldis, Henry J. 'Four Artists in Space Exploration at UCLA Galleries', *Los Angeles Times Calendar*, 24 January, p. 49. [Review of *Transparency Reflection, Light, Space: Four Artists*, UCLA.] Mellow, James R. 'Through the Looking Glass', *New York Times*, 25 April, part II, p. 19, illus. p. 19. [Review of one-man show, Pace Gallery, New York.]

Richard Diebenkorn

1922 Born Portland, Oregon. Resident Pacific Palisades, California.

One-man exhibitions

1948 California Palace of the Legion of Honor, San Francisco. **1949** Lucien Labaudt Gallery, San Francisco. **1951** University of New Mexico Art Gallery, Albuquerque [Master's Thesis show]. **1952** Paul Kantor Gallery, Los Angeles. **1954** Paul Kantor Gallery, Los Angeles. San Francisco Museum of Art. Allan Frumkin Gallery, Chicago. **1956** Poindexter Gallery, New York. Oakland Art Museum, California. **1957** Swetzoff Gallery, Boston. **1958** Poindexter Gallery, New York. **1960** California Palace of the Legion of Honor, San Francisco. Pasadena Art Museum, 6 September to 6 October. [Catalogue with introduction by Thomas W. Leavitt.] **1961** The Phillips Collection, Washington, D.C. *Richard Diebenkorn*, 19 May to 26 June. [Catalogue with essay by Gifford Phillips.] **1963** M. H. De Young Memorial Museum, San Francisco. Poindexter Gallery, New York. **1964** Waddington Galleries, London. Stanford University Art Gallery, Stanford, California, 3–26 April. Washington Gallery of Modern Art, Washington, D.C. *Richard Diebenkorn*. 6 November to 31 December. [Catalogue with essay by Gerald Nordland; revised for *Artforum*, vol. 3, no. 4, January 1965, pp. 20–25, illus. pp. 21–25. Also at Jewish Museum, New York.] **1965** Paul Kantor Gallery, Los Angeles. **1966** Poindexter Gallery, New York. **1967** Waddington Gallery, London. **1968** Poindexter Gallery, New York. Richmond Art Center, Richmond, California, 12 December 1968 to 2 February 1969. [Catalogue.] **1969** Los Angeles County Museum of Art, *New Paintings by Richard Diebenkorn*, 23 June to 27 July. [Brochure including interview with the artist and essay by Gail R. Scott.] Poindexter Gallery, New York. [Catalogue with chronology, bibliography and reproductions. **1971** Irving Blum Gallery, Los Angeles. Poindexter Gallery, New York. Galerie Smith-Andersen Palo Alto, California.

Selected group exhibitions

1954 Solomon R. Guggenheim Museum, New York, *Younger American Painters*. 12 May to 25 July. [Catalogue with essay by James Johnson Sweeney.] **1955** Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, *Three Young Americans: Glasco, McCullough, Diebenkorn*. [Catalogue published in museum *Bulletin*, vol. 12, no. 3, Spring, pp. 91–97.] **1957** Oakland Art Museum, *Contemporary Bay Area Figurative Painting*. [Catalogue with essay by Paul Mills.] Knoedler and Co., New York, *Modern Painting, Drawing and Sculpture, Collected by Louise and Joseph Pulitzer, Jr.* 9 April to 4 May. [Catalogue with statement on Diebenkorn by Joseph Pulitzer, Jr.] **1959** Museum of Modern Art, New York. *New Images of Man*. [Catalogue with essay by Peter Selz.] **1960** Staempfli Gallery, New York. Poindexter Gallery, New York. **1962** Whitney Museum of American Art, New York. *Fifty California Artists*. 23 October to 2 December. [See general listing.] Art Galleries, University of California, Los Angeles. *The Gifford and Joann Phillips Collection*. 4 November to 9 December. [Catalogue with statement by Gifford Phillips.] Amon Carter Museum, Fort Worth, Texas. *The Artist's Environment: West Coast*. [See general listing.] **1963** California Palace of the Legion of Honor. [With Elmer Bischoff and David Park.] **1966** University of Texas, Austin Art Museum, *Drawings*. 6 February to 15 March. [Catalogue with introduction by Mercedes Matter.] **1967** Henry Art Gallery, University of Washington, Seattle. *Drawings by Americans*. 12 February to 19 March. [Catalogue with introduction by Gervais Reed.] **1968** Venice. 34th International Biennial Exhibition. *The Figurative Tradition in Recent American Art*. [Organized by Norman A. Geske. Catalogue with text by Geske.] San Francisco Museum of Art. *Untitled* 1968. 9 November to 29 December. [A national invitational exhibition selected by the Annuals Committee of the San Francisco Art Institute in collaboration with the San Francisco Museum of Art. Catalogue with introduction by Wesley Chamberlain.] **1969** Stedelijk van Abbemuseum, Eindhoven. *Kompas VI–West Coast U.S.A.*, 21 November to 4 January 1970. [See general listing.]

Articles and reviews

1952 Langsner, Jules. 'Los Angeles', *Art News*, vol. 51, no. 7, November, p. 61, illus. p. 50. [Review of one-man show, Paul Kantor Gallery, Los Angeles.] **1954** Langsner, Jules. 'Los Angeles', *Art News*, vol. 53, no. 3, May, p. 47. [Review of one-man show, Paul Kantor Gallery, Los Angeles.] **1956** Ashton, Dore. 'Art', *Art and Architecture*, vol. 73, no. 4, April, p. 11, illus. p. 11. [Review of one-man show, Poindexter Gallery, New York.] **1957** Ashton, Dore. 'An Eastern View of the San Francisco School', *Evergreen Review*, vol. 1, no. 2, pp. 148–159. Schevill, James. 'Richard Diebenkorn', *Frontier*, vol. 8, no. 3, January, pp. 21–22. Chipp, Herschel B. 'Diebenkorn Paints a Picture', *Art News*, vol. 56, no. 3, May, pp. 44–47, 54–55, illus. pp. 44–47, 55. **1958** Ashton, Dore. 'Art: Rebel in the West', *New York Times*, 25 February, p. 55. [Review of one-man show, Poindexter Gallery.] Lawrence Campbell. 'Reviews and Previews', *Art News*, vol. 57, no. 1, March, p. 13. [Review of one-man show, Poindexter Gallery, New York.] Ventura, Anita. 'In the Galleries', *Arts Magazine*, vol. 32, no. 6, March, p. 56, illus. p. 56. [Review of one-man show, Poindexter Gallery, New York.] 'Edging Away from Abstraction', *Time*, vol. 71, no. 11, 17 March, pp. 64, 67, illus. pp. 65. [Review-article of one-man show, Poindexter Gallery, New York.] Ashton, Dore. 'Art', *Art and Architecture*, vol. 75, no. 5, May, p. 29. [Review of one-man show, Poindexter Gallery, New York.] Seckler, Dorothy Gees. 'Problems of Portraiture: Painting', *Art in America*, vol. 46, Winter, p. 34, illus. p. 34. **1959** Temko, Allan. 'The Flowering of San Francisco', *Horizon*, vol. 1, no. 3, January, pp. 13–15. Lanes, Jerrold. 'Brief Treatise on Surplus Value: or The Man Who Wasn't There', *Arts Magazine*, vpl. 34, no. 2, November, pp. 30–31, illus. p. 31. [Review of *New Images of Man*, Museum of Modern Art, New York.] **1960** Munro, Eleanor C. 'Figures to the Fore', *Horizon*, vol. 2, no. 6, July, pp. 16, 114–116, illus. pp. 18–19. Kessler, Charles S. 'Los Angeles: The Seasonal Tide', *Arts Magazine*, vol. 35, no. 2, November, p. 19. [Review of

one-man show, Pasadena Art Museum.] I.H.S. [Irving H. Sandler]. 'Reviews and Previews', *Art News*, vol. 59, no. 8, December, p. 15. [Review of three-man show, Staempfli Gallery, New York.] M.S. [Martica Sawin]. 'In the Galleries', *Arts Magazine*, vol. 35, no. 3, December, p. 50. [Review of three-man show, Staempfli Gallery, New York.] **1961** Chipp, Herschel B. 'San Francisco', *Art News*, vol. 59, no. 10, February, p. 54. [Review of one-man show, California Palace of the Legion of Honor.] V.P. [Valerie Petersen]. 'Reviews and Previews', *Art News*, vol. 60, no. 1, March, p.13. [Review of one-man show, Poindexter Gallery, New York.] Tillim, Sidney. 'Exhibition at the Poindexter Gallery', *Arts Magazine*, vol. 35, no. 7, April, p. 48. [Review of one-man show, Poindexter Gallery, New York.] Sandler, Irving H. 'New York Letter', *Art International*, vol. 5, no. 4, May, pp. 52–54. [Review of four-man show, Poindexter Gallery, New York.] Kaufman, B. 'A New Kind of Humanism', *Commonweal*, vol. 74, 16 June, pp. 310–311. **1962** 'Human Figure Returns in Separate Ways and Places', *Life*, vol. 52, no. 23, 8 June, pp. 54–61, illus. pp. 54–61. Nordland, Gerald. 'New Figures in Perspective', *Frontier*, vol. 13, no. 10, August, pp. 23–24. Greenberg, Clement. 'After Abstract Expressionism', *Art International*, vol. 6, no. 8, October, pp. 24–32, illus. p. 25. **1963** Wight, Frederick. 'The Phillips Collection – Diebenkorn, Woelffer, Mullican: a discussion', *Artforum*, vol. 1, no. 10, April, pp. 23–28, illus. p. 28. [Excerpts from a symposium entitled 'Abstract Art – Action or Reaction?', at UCLA held in connection with an exhibition at the UCLA Art Galleries of the Gifford and Joann Phillips Collection.] J.M. [James Monte]. 'Drawings by Elmer Bischoff, Richard Diebenkorn and Frank Lobdell, California Palace of the Legion of Honor', *Art forum*, vol. 2, no. 1, July, pp. 7–8, illus. p. 8. [Review of three-man show.] Leider, Philip. 'California After the Figure', *Art in America*, vol. 51, no. 5, October, pp. 73–74. J.M. [James Monte]. 'Richard Diebenkorn, de Young Museum', *Artforum*, vol. 2, no. 5, November, p. 45, illus. pp. 43, 45. [Review of one-man show, de Young Museum.] Kramer, Hilton. 'Pure and Impure Diebenkorn', *Arts*, vol. 38, no. 3, December, pp. 46–53, illus. pp. 46–53. [Review-article of retrospective at Jewish Museum, organized by Washington Gallery of Modern Art.] V.P. [Valerie Petersen]. 'Reviews and Previews', *Art News*, vol. 62, no. 8, December, p. 54, illus. p. 54. [Review of one-man show, Poindexter Gallery, New York.] **1964** Ashton, Dore. 'New York Report', *Kunstwerk*, vol. 17, no. 7, January, p. 27, illus. p. 34. [Review of one-man show, Poindexter Gallery, New York.] Magloff, Joanna. 'San Francisco', *Art News*, vol. 62, no. 9, January, p. 52. [Review of one-man show, De Young Museum.] Leider, Philip. 'Diebenkorn Drawings at Stanford', *Artforum*, vol. 2, no. 11, May, pp. 41–43, illus. pp. 41–43. [Review–article of exhibition at Stanford University Art Gallery.] Mills, Paul. 'Bay Area Figurative', *Art in America*, vol. 52, no. 3, June, pp. 42–45, illus. p. 44. Wallis, Nevile. 'Round the London Galleries – Autumn Flowering' *Apollo*, vol. 80, no. 32 (new series), October, p. 324, illus. p. 324. [Review of one-man show, Waddington Gallery, London.] Getlein, Frank. 'Two Privacies', *New Republic*, vol. 151, no. 23, 5 December, pp. 25–26. [Review of one-man show, Washington Gallery of Modern Art.] Whittet, G. S. 'Figurative Abstraction or Abstract Figuration?', *Studio International*, vol. 168, no. 860, December, p. 274, illus. p. 274. [Review of one-man show, Waddington Gallery, London.] **1965** L.C. [Lawrence Campbell]. 'Reviews and Previews', *Art News*, vol. 64, no. 1, March, p. 12. [Review of retrospective, Jewish Museum, New York, organized by the Washington Gallery of Modern Art.] V.R. [Vivian Raynor]. 'In the Galleries', *Arts Magazine*, vol. 39, no. 6, March, p. 54. [Review of one-man show, Jewish Museum, New York, organized by Washington Gallery of Modern Art.] Ventura, Anita. 'San Francisco: the Aloof Community', *Arts Magazine*, vol. 39, no. 7, April, pp. 71–73, illus. p. 72. **1966** Baigell, Michael, 'American Abstract Expressionism and Hard-Edge: Some Comparisons', *Studio International*, vol. 171, no. 873, January, pp. 10–15, illus. p. 11. Leider, Philip and John Coplans. 'West Coast Art: Three Images', *Artforum*, vol. 1, no. 12, June, pp. 21–25. **1967** Lucie-Smith, Edward. 'London Commentary', *Studio International*, vol. 173, no. 885, January, p. 39, illus. p. 38. [Review of one-man show, Waddington Gallery, London.] **1968** L.C. [Lawrence Campbell]. 'Reviews and Previews', *Art News*, vol. 67, no. 4, Summer, p. 14. [Review of one-man show, Poindexter Gallery, New York.] Feldman, Anita. 'Figurative, the Literary, the Literal: American Figurative Tradition at the Venice Biennale', *Arts Magazine*, vol. 42, no. 8, Summer, p. 22, illus. p. 24. [Review of Venice Biennale.] R.N. [Robert Newman]. 'In the Galleries', *Arts Magazine*, vol. 42, no. 8, Summer, p. 60, illus. p. 60. [Review of one-man show, Poindexter Gallery, New York.] Seldis, Henry J. 'A Broad but Rare Contemporary View', *Los Angeles Times Calendar*, 17 November, p. 56. [Review of *Untitled '68*. San Francisco Museum of Art.] **1969** Stiles, Knute. '*Untitled '68*: The San Francisco Annual Becomes an Invitational', *Artforum*, vol. 7, no. 5, January, pp. 50–52, illus. p. 52. [Review of *Untitled '68* at the San Francisco Museum of Art.] M.L. [Martin Last]. 'Reviews and Previews', *Art News*, vol. 67, no. 10, February, p. 13. [Review of one-man show, Poindexter Gallery, New York.] Tillim, Sidney. 'Reception of Figurative Art: Notes on a Misunderstanding', *Artforum*, vol. 7, no. 6, February, pp. 30–32, illus. p. 31. Mellow, J. R. 'New York Letter', *Art International*, vol. 13, no. 3, March, pp. 58–59, illus. p. 58. [Review of one-man show, Poindexter Gallery, New York.] Wilson, William. 'Diebenkorn Paintings in Show', *Los Angeles Times*, 9 June, part IV, p. 8, illus. p. 8. [Review of one-man show, Los Angeles County Museum of Art.] 'Halfway House', *Time*, vol. 94, no. 5, 1 August, pp. 50–51, illus. pp. 50–51. [Review-article of one-man show, Los Angeles County Museum of Art.] Garver, Thomas H. 'Los Angeles', *Artforum*, vol. 8, no. 1, September, pp. 66–67, illus. p. 66. [Review of one-man show, Los Angeles County Museum of Art.] Glueck, Grace. 'Open Season: New York Gallery Notes', *Art in America*, vol. 57 no. 5, September–October, p. 118, illus. p. 117. [Review of one-man show, Poindexter Gallery, New York.] N.E. [Natalie Edgar]. 'Reviews and Previews', *Art News*, vol. 68, no. 7, November, p. 14. [Review of one-man show, Poindexter Gallery, New York.] **1967** Kramer, Hilton. 'Richard Diebenkorn', *New York Times*, 15 November, p. 31. [Review of one-man show, Poindexter Gallery, New York.] **1970** Fenton, Terry. 'New York', *Artforum*, vol. 8, no. 5, January, pp. 64–65, illus. p. 65. [Review of one-man show, Poindexter Gallery, New York.] Ratcliff, Carter. 'New York', *Art International*, vol. 14, no. 1, January, p. 96, illus. p. 95. [Review of one-man show, Poindexter Gallery, New York.]

Newton Harrison

1932 Born New York City. Resident La Jolla, California.

One-man exhibitions

1961 10/4 Group Gallery, New York. **1963** Stryke Gallery, New York. The Hudson River Museum, Yonkers, New York. **1966** Jonson Gallery, University of New Mexico, Albuquerque. **1968** La Jolla Museum of Art, California, 6 November to 4 December. **1969** University of Idaho Art Gallery, Moscow, Idaho. Washington State University Art Gallery, Pullman, Washington. **1970** Ravelle Plaza, University of California, San Diego. *Meat Piece*.

Selected group exhibitions

1958 The Pennsylvania Academy, Philadelphia, *Annual Invitational Exhibition*. **1960** Galleria Numero, Florence, Italy. **1961** The Madison Gallery, New York. **1962** The Hudson River Museum, Yonkers, New York. Brata Gallery, New York. Allan Stone Gallery, New York. *WBAI Invitational Benefit*. **1963** Brata Gallery, New York. The Brooklyn Museum, New York. *WBAI Invitational Benefit*. **1964** Brata Gallery, New York. Martha Jackson Gallery, New York. *C.O.R.E. Invitational Benefit*. **1965** Graham Gallery, New York. *C.O.R.E. Invitational Benefit*. University of New Mexico, Albuquerque. *Faculty Exhibition*. **1966** Grippi and Waddell Gallery, New York. *C.O.R.E. Invitational Benefit*. University of New Mexico, Albuquerque. *Purchase Exhibition*. **1967** University of New Mexico, Albuquerque. *Travelling Exhibition*. University of California, San Diego Art Gallery. *Paul Brach, Newton Harrison, Donald Lewallen, David Rifat, Miriam Shapiro*. October 1967. [Catalogue with statement on Harrison by Clinton Adams.] **1968** Palomar College, San Marcos, California. *The Shaped and Formed Canvas*. Art Gallery, University of California, San Diego. *Faculty Exhibition*. **1969** Mills College, Oakland,

California. *From Down South*, Howard Wise Gallery, New York. *Kinesthetics*. **1970** *São Paulo Biennial*. [Organized by Gyorgy Kepes. Artists withdrew work in political protest.] Expo 70, United States Pavilion, Osaka, Japan. *New Arts: Art and Technology*. 15 March to 15 September. [Organized by Maurice Tuchman. Eight-artist version of exhibition shown at Los Angeles County Museum of Art, 1971. Brochure.] National Collection of Fine Arts, Smithsonian Institute, Washington, D.C. *Explorations: ... Toward a Civic Art*. [Exhibition organized by Gyorgy Kepes in place of the cancelled 10th São Paulo Biennial.] Howard Wise Gallery, New York. *Propositions for Unrealized Projects*. September–October. University of New Mexico, Albuquerque. *Faculty Retrospective*. November. **1971** Museum of Contemporary Crafts. *Fur and Feathers*. January 1971. [Catalogue with statement by the artist.] Boston Museum of Fine Arts, Boston, Massachusetts. *Earth Air Fire Water: Elements of Art*. February 1971. [Catalogue with introduction by organizer of the exhibition, Virginia Gunter. Essay by David Antin.] Los Angeles County Museum of Art. *Art and Technology*. 10 May to 29 August 1971. [Catalogue with introduction by Maurice Tuchman and essay on Harrison by Gail R. Scott.] La Jolla Museum of Contemporary Art, California. *Earth: Animal, Vegetable, Mineral*. October. [Organized by Larry Urrutia.]

Articles and reviews

1961 J.J. [Jill Johnston]. 'Reviews and Previews: New Names this Month', *Art News*, vol. 60, no. 7, November, p. 24. [Review of one-man show, 10 4 Gallery, New York.] **1963** T.G.S. [Ti-Grace Sharpless]. 'Reviews and Previews', *Art News*, vol. 61, no. 9, January, p. 15. [Review of one-man show, Stryke Gallery, New York.] **1968** Baker, Naomi. 'Newton Harrison Exhibits "Paths" ', *San Diego Evening Tribune*, 25 October. [Review of one-man show, La Jolla Museum of Art.] **1969** Cross, Miriam Dungan. 'San Diego Artists Visit Mills', *Oakland Tribune*, 2 March. [Review of *From Down South*, Mills College.] **1970** Seldis, Henry J. 'Unforgettable Art Experience at Expo '70', *Los Angeles Times Calendar*, 22 March, pp. 1, 58. [Review of *Art and Technology*, Expo 70, Osaka, Japan.] Tuchman, Maurice. 'Art and Technology', *Art in America*, vol. 58, no. 2, March–April, pp. 78–79. Ganz, Kate. 'Osaka to Me', *Show Magazine*, vol. 1, no. 5, May, pp. 17–18. [Review of *Art and Technology*, Expo 70.] Seldis, Henry J. 'The Art of Tomorrow', *Los Angeles Times West Magazine*, 7 June, pp. 62–64, illus. p. 63. [Review of *Art and Technology*, Expo 70.] **1971** Reif, Rita. 'Show With Touch of Its Own', *New York Times*, 23 January, p. 18. [Review of *Fur and Feathers*, Museum of Contemporary Crafts, New York.] White, Diane. 'Art Is Crocuses, Eels, Skywriting, Ice Blocks', *Boston Globe*, 6 February, pp. 1, 6. [Review of *Elements*, Boston Museum of Fine Arts.] Driscoll, Edgar J., Jr. 'Environmental Art Shakes up Traditional Painting, Sculpture', *Boston Sunday Globe*, 7 February, p. 59. [Review of *Elements*, Boston Museum of Fine Arts.] Loercher, Diana. 'Elements of Art Earth, Air, Fire and Water', *Christian Science Monitor*, Sec. 2, 11 February, illus. p. 7. [Review of group show, Boston Museum of Fine Arts.] Baker, Naomi. 'Museum Exhibits "Hog Pasture": UCSD Teacher Creates Growth Environment', *San Diego Evening Tribune*, 19 February, p. A-24. [Review of *Elements*, Boston Museum of Fine Arts.] Alloway, Lawrence. 'Art', *The Nation*, 29 March, p. 413. [Review of *Elements*, Boston Museum of Fine Arts.] Elman, Richard. 'Fur and Feather', *Craft Horizons*, vol. 31, no. 2, April, pp. 43–47. [Review of *Fur and Feathers*, Museum of Contemporary Crafts, New York.] Seldis, Henry J. 'Artists, Industry Meet in a Catalytic Confrontation', *Los Angeles Times Calendar*, 9 May, p. 46. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Kramer, Hilton. ' "Art and Technology" to Open on Coast', *New York Times*, 12 May, p. 50C. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Frankenstein, Alfred. 'Out of the Woods – Art and Technology', *San Francisco Examiner* and Chronicle World, 16 May, pp. 30, 32. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Seldis, Henry J. 'County Museum Exhibit Mates Art and Technology', *Los Angeles Times Calendar*, 16 May, pp. 1, 47, 50. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Kramer, Hilton. 'I got my Inspiration at IBM', *New York Times*, 23 May, part II, p. 27. [Review of *Art and Technology*, Los Angeles County Museum of Art.] 'Lasers in L.A.', *Newsweek*, vol. 77, no. 22, 31 May, p. 56. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Martha Moody. 'Art Happenings', *Los Angeles Magazine*, vol. 16, no. 5, June, p. 84. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Aarons, Leroy. 'A Successful Marriage of Art and Technology', *Washington Post*, 1 June, pp. B1, B5. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Marandel, J. Patrice. ' "Art and Technology" At Los Angeles', *Art International*, vol. 15, no. 6, 20 June, pp. 100, 102, 108, illus. p. 103. [Review of *Art and Technology*, Los Angeles County Museum of Art.] Seidenbaum, Art. 'A Nickel on the Drum', *Los Angeles Times*, 14 July, part II, p. 1. [Commentary on *Art and Technology*, Los Angeles County Museum of Art.] Lynton, Norbert. 'American Artists in Residence', *London Times*, 22 July, p. 13. [Review of *Art and Technology*, Los Angeles County Museum of Art.]

Maxwell Hendler

1938 Born St Louis, Missouri. Resident Los Angeles.

One-man exhibitions

1962 Dickson Art Center, University of California, Los Angeles. [Masters Thesis Show.] **1965** Ceeje Gallery, Los Angeles. **1969** Eugenia Butler Gallery, Los Angeles.

Selected group exhibitions

1962 Long Beach Museum of Art, California. Ceeje Gallery. [Two-man show with Arleen Goldberg.] **1965** Long Beach Museum of Art, California. *Annual Southern California Competition*. **1966** Butler Institute of American Art, Youngstown, Ohio. *Annual Painting Competition*. San Fernando Valley State College, Northridge, California. *Faculty Collection Exhibition*. **1967** San Fernando Valley State College, Northridge, California. *New Faculty Exhibition*. Los Angeles County Museum of Art, Rental Gallery. *Aspects of Realism*. **1968** San Fernando Valley State College, Northridge, California. *The Beach*. Los Angeles County Museum of Art, Rental Gallery. *Painters Who Teach*. **1969** California State College, Los Angeles. *Small Images*. University of Nevada, Reno. *California Painters*. California State College, Long Beach. *New Faculty*. **1970** Whitney Museum of American Art, New York. *22 Realists*. [Catalogue with essay by James Monte. A version of this exhibition, including Hendler's work, travelled to Albright-Knox Museum of Art, Buffalo and Everson Museum of Art, Syracuse, New York.] Newport Harbor Art Museum, Balboa, California. *Directly Seen: New Realism in California*. 11 March to 12 April. [Catalogue with brief introduction by Thomas H. Garver.] Virginia Museum, Richmond, Virginia. *American Painting 1970*. 4 May to 7 June. [Catalogue with essay by Peter Selz.] Pioneer Museum and Haggin Galleries, Stockton, California. *Beyond the Actual: Contemporary California Realist Painting*, 6 November to 6 December. [Catalogue with introduction by Donald Brewer.]

Articles and reviews

1962 Seldis, Henry J. 'In the Galleries: Two Artists Display Fresh Young Talent', *Los Angeles Times*, 17 August, part IV, p. 7 [Review of two-man show, Ceeje Gallery, Los Angeles.] C.P. [Constance Perkins]. 'Reviews', *Artforum*, vol. 1, no. 5, October, p. 14. [Review of two-man show, Ceeje Gallery, Los Angeles.] **1965** Wilson, William. 'Galleries: Hendler's Form One of Clarity', *Los Angeles Times*, 3 December, part V, p. 7. [Review of one-man show, Ceeje Gallery, Los Angeles.] **1966** E.K. [Estelle Kurzen]. 'Los Angeles', *Artforum*, vol. 4, no. 9, February, pp. 17–18, illus. p. 18. [Review of one-man show, Ceeje Gallery, Los Angeles.] **1969** Wilson, William. 'Simpson Puts "Small Images" on Exhibit at Cal State L.A.', *Los Angeles Times*, 20 January, part IV, p. 16. [Review of group show California State College, Los Angeles.] Seldis, Henry J. 'In the Galleries', *Los Angeles Times*, 24 November, part IV, p. 12. [Review of one-man show, Eugenia Butler Gallery, Los Angeles.] **1970** Wilson, William. 'Art News', *Los*

Angeles Times Calendar, 1 February, p. 45. [Preview of *22 Realists* exhibition, Whitney Museum.] Wilson, William. 'Art News', *Los Angeles Times Calendar*, 8 March, p. 53. [Preview of *Directly Seen*, Newport Harbor Art Museum.] Wilson, William. 'Realism Featured in Newport Show', *Los Angeles Times*, 16 March, part IV, pp. 9, 15. [Review of *Directly Seen*, Newport Beach Museum of Art.]

Robert Irwin

1928 Born Long Beach, California. Resident Venice, California.

One-man exhibitions

1957 Felix Landau Gallery, Los Angeles. Ferus Gallery, Los Angeles. **1959** Ferus Gallery, Los Angeles. [Catalogue.] **1960** Ferus Gallery, Los Angeles. Pasadena Art Museum. **1962** Ferus Gallery, Los Angeles. **1964** Ferus Gallery, Los Angeles. **1966** Pace Gallery, New York. **1968** Jewish Museum, New York. Pasadena Art Museum, 16 January to 18 February. [Catalogue with text by John Coplans.] Pace Gallery, New York. **1969** Pace Gallery, New York. **1970** Museum of Modern Art, New York. 72 Market Street, Venice, California [the artist's studio].

Selected group exhibitions

1952, 1953, 1956, 1957, 1958, 1959, 1960 Los Angeles County Museum of Art. *Annual Exhibition of Artists of Los Angeles and Vicinity*. **1957** Whitney Museum of American Art, New York. *57th Annual Exhibition*. **1962** Whitney Museum of American Art, New York. *Fifty California Artists*. 23 October to 2 December. [See general listing.] **1964** Sidney Janis Gallery, New York. *Seven New Artists*. **1965** Museum of Modern Art, New York. *The Responsive Eye*. 23 February to 25 April. [Catalogue with essay by William Seitz. Includes Bell, McLaughlin.] Ferus Gallery, Los Angeles. *The Studs*. São Paulo, Brazil. VIII São Paulo Bienal. [Organized by the Pasadena Art Museum; directed by Walter Hopps.] **1966** Los Angeles County Museum of Art. *Robert Irwin/Kenneth Price*. 7 July to 4 September. [Organized by Maurice Tuchman. Catalogue with essay on Irwin by Philip Leider.] **1968** Jewish Museum, New York. *Gene Davis, Robert Irwin, Richard Smith*. 20 March to 12 May. [Separate catalogues for each artist. Essay on Irwin by John Coplans.] Vancouver Art Gallery. *Los Angeles 6*. 31 March to 5 May. [See general listing.] University of California, Irvine Art Gallery. *Faculty '68*. 16 April to 5 May. [Catalogue with introduction by Clayton Garrison. Reprinted essays on individual artists. Extracts from 'Robert Irwin' by John Coplans, catalogue, The Jewish Museum, New York, 1968.] San Francisco Museum of Art. *Untitled 1968*. 9 November to 29 December. [A national invitational exhibition selected by the Annuals Committee of the San Francisco Art Institute in collaboration with the San Francisco Museum of Art. Catalogue with introduction by Wesley Chamberlain.] **1969** Fort Worth Art Center, Texas. *Robert Irwin-Doug Wheeler*. March. [Catalogue with essay by Jane Livingston. Exhibition travelled to the Corcoran Gallery of Art, Washington, D.C, and to the Stedelijk Museum, Amsterdam.] Stedelijk van Abbemuseum, Eindhoven. *Kompas IV – West Coast U.S.A.* 21 November 1969 to 4 January 1970. [See general listing.] **1970** The Tate Gallery, London. *Bell/Irwin/Wheeler*. [Organized by Michael Compton.] Pace Gallery, New York. *A Decade of California Color*. **1971** University of California, Los Angeles Art Galleries. *Transparency, Reflection, Light, Space: Four Artists*. January to 14 February. [Catalogue with foreword and interviews with the artists by Frederick S. Wight. Includes Larry Bell.] Corcoran Gallery of Art, Washington, D.C. *32nd Biennial Exhibition of Contemporary American Painting*. 28 February to 4 April. [Catalogue with introduction by Walter Hopps.] Los Angeles County Museum of Art. *Art and Technology*. 10 May to 29 August. [Organized by Maurice Tuchman. Catalogue with essay on Irwin by Jane Livingston.]

Articles and reviews

1959 Langsner, Jules. 'Exhibition at Ferus Gallery', *Art News*, vol. 58, no. 4, Summer, p. 60. [Review of one-man show.] **1962** 'Artists Take to the Place: Wide Open and Way Out'. *Life*, vol. 53, no. 16, 19 October, p. 89. **1964** Ashton, Dore. 'Seven New Artists', *Arts and Architecture*, vol. 81, no. 6, June, p. 9. [Review of group show, Sidney Janis Gallery, New York. Fried, Michael. 'New York Letter', *Art International*, vol. 8, no. 5–6, Summer, p. 82. [Review of *Seven New Artists*, Sidney Janis Gallery, New York.] Tillim, Sidney. 'In the Galleries', *Arts Magazine*, vol. 38, no. 10, September, pp. 62–63. [Review of *Seven New Artists*, Sidney Janis Gallery, New York.] **1965** Irwin, Robert. *Artforum*, vol. 3, no. 9, June, p. 23. [A statement of his position on the photographic reproduction of his art.] **1966** Lewis, Carolyn. 'VIII São Paulo Bienal', *The Washington Post*, no. 54, sec. B., 28 January. [Review.] Kramer, Hilton. 'VIII São Paulo Bienal', *New York Times*, part I, 29 January, p. 22. [Review.] Kozloff, Max. 'VIII São Paulo Bienal', *The Nation*, vol. 202, no. 9, 28 February, pp. 250–252. [Review.] Wilson, William. 'Robert Irwin/Kenneth Price', *Los Angeles Times*, 11 July, part IV, p. 10. [Review of two-man show, Los Angeles County Museum of Art.] Hudson, Andrew. 'VIII São Paulo Bienal', *Art International*, vol. 10, no. 6, Summer, pp. 130–131. [Review.] Leider, Philip. 'The Best of the Lackluster', *New York Times*, part IV, 7 August, p. 14D. C.F.I. [Colta Feller Ives]. 'Robert Irwin', *Arts Magazine*, vol. 41, no. 3, December, p. 72. [Review of one-man show, Pace Gallery, New York.] **1967** Kozloff, Max. 'New York', *Artforum*, vol. 5, no. 5, January, p. 56. [Review of one-man show, Pace Gallery, New York.] Waldman, Diane. 'Exhibition at Pace Gallery', *Art News*, vol. 65, no. 9, January, pp. 1, 14. [Review of one-man show.] Coplans, John. 'Art Bloom', *Vogue*, vol. 150, no. 8, 1 November, pp. 184–187, 232–233. **1968** Wilson, William. 'Exhibition at Pasadena Art Museum', *Los Angeles Times*, 19 January, part IV, p. 3 [Review of one-man show, Pasadena Art Museum.] Perreault, John. 'Out of the Doldrums', *The Village Voice*, 28 March, pp. 19–20. [Review of three-man show, Jewish Museum, New York.] Terbell, Melinda. 'Robert Irwin Exhibition at Pasadena Art Museum', *Arts Magazine*, vol. 42, no. 6, April, pp. 55. [Review.] 'Light on Light', *Time*, vol. 91, no. 19, 10 May, p. 69, illus. p. 69. Baker, Elizabeth. 'Robert Irwin at Pace Gallery', *Art News*, vol. 67, no. 3, May, pp. 15–16. [Review of one-man show, New York.] A.F. [Anita Feldman]. 'In the Museums', *Arts Magazine*, vol. 54, no. 7, 1968, p. 54. [Review of three-man show, Jewish Museum, New York.] R.S. [Rita Simon]. 'Robert Irwin', *Arts Magazine*, vol. 42, no. 7, May, p. 64. [Review of one-man show, Pace Gallery, New York.] Wasserman, Emily. 'Robert Irwin, Gene Davis, Richard Smith', *Artforum*, vol. 6, no. 9, May, pp. 47–49, illus. on cover. [Review of three-man show, Jewish Museum, New York. Reply by Jane Livingston with rejoinder by E. Wasserman, vol. 7, no. 1, September 1968, p. 6.] 'Place in the Sun', *Time*, vol. 92, no. 9, 30 August, pp. 38–41. Seldis, Henry J. 'A Broad but Rare Contemporary View', *Los Angeles Times Calendar*, 17 November, p. 56. [Review of *Untitled* 1968, San Francisco Museum of Art.] Robbins, Corinne. 'The Circle in Orbit', *Art in America*, vol. 56, no. 6, November–December, p. 65, illus. p. 65. **1969** Stiles, Knute. '*Untitled* '68: The San Francisco Annual Becomes an Invitational', *Artforum*, vol. 7, no. 5, January, pp. 50–52. [Review of *Untitled* '68, San Francisco Museum of Art.] S.A.K. [Stephen A. Kurtz]. 'Reviews and Previews', *Art News*, vol. 68, no. 7, November, p. 19C. [Review of one-man show, Pace Gallery, New York.] Ashton, Dore. 'New York Commentary', *Studio International*, vol. 178, no. 917, December, p. 231. [Review of one-man show, Pace Gallery, New York.] Krauss, Rosalind. 'New York', *Artforum*, vol. 8, no. 4, December, p. 70. [Review of one-man show, Pace Gallery, New York.] Ratcliff, Carter. 'New York Letter', *Art International*, vol. 13, no. 10, Christmas, pp. 73–74. [Review of one-man show, Pace Gallery, New York, and the Museum of Modern Art.] **1970** Compton, Michael. 'Controlled Environment', *Art and Artists*, vol. 5, no. 2, May, p. 45. Compton, Michael. 'UK Commentary', *Studio International*, vol. 179, no. 923, June, pp. 269–270. [Review of three-man show, Tate Gallery, London.] Roberts, Keith. 'London and Leeds', *Burlington Magazine*, vol. 113, no. 807, June, pp. 415–416. [Review of three-man show, Tate Gallery, London.] Russell, David. 'London', *Arts Magazine*, vol. 44, no. 8, Summer, p. 53. [Review of three-man show, Tate Gallery, London.] Fuller, Peter. 'Larry Bell, Doug Wheeler, Robert Irwin', *Connoisseur*, vol. 174, no. 702, August, p. 285. [Review of three-man show, Tate Gallery,

London. Terbell, Melinda. 'Los Angeles', *Arts Magazine*, vol. 45, no. 2, November, p. 53. [Review of one-man show, 72 Market Street, Venice, California.] Plagens, Peter. 'Robert Irwin, the Artist's Premises', *Artforum*, vol. 9, no. 4, December, pp. 88–89. [Review of one-man show, 72 Market Street, Venice, California.] Seldis, Henry J. 'Four Artists in Space Exploration at UCLA Galleries', *Los Angeles Times Calendar*, 24 January, p. 49. Review of *Transparency, Light, Reflection*, UCLA.]

John McLaughlin

1898 Born Sharon, Massachusetts. Resident Laguna Beach, California.

One-man exhibitions

1952 Felix Landau Gallery, Los Angeles. **1956** Pasadena Art Museum. **1958** Felix Landau Gallery, Los Angeles. University of California, Riverside. **1960** Long Beach Museum of Art, California. *John McLaughlin – 17 Recent Paintings*. 7 August to 4 September. [Brochure with statement by the artist.] **1962** Felix Landau Gallery, Los Angeles. **1963** Felix Landau Gallery, Los Angeles. Pasadena Art Museum. *John McLaughlin – A Retrospective*. 12 November to 12 December. [Catalogue.] **1964** K. Kasimir Gallery, Chicago. **1966** Felix Landau Gallery, Los Angeles. *Eight New Paintings*. 28 February to 19 March. [Brochure with statement by the artist.] **1968** Occidental College, Los Angeles. 2–25 January. Laundau-Alan Gallery, New York. [Brochure with statement by the artist.] Santa Barbara Museum of Art. Corcoran Gallery of Art, Washington, D.C. *John McLaughlin – Retrospective Exhibition 1946–1967*. 16 November 1968 to 5 January 1969. [Catalogue with introduction by James Harithas. Statement by the artist.] **1969** Henry Gallery, Washington, D.C. **1970** Felix Landau Gallery, Los Angeles. 11 May to 6 June. [Brochure with statement by the artist.] **1971** University of California, Irvine Art Gallery. *John McLaughlin – Recent Paintings – 1970/1971*. 7 April to 3 May. [Catalogue with excerpts from 'John McLaughlin, Hard-Edge and American Painting', by John Coplans, reprinted from *Artforum*, vol. 2, no. 7, January 1964, pp. 28–31.]

Selected group exhibitions

1950, 1954, 1955, 1956, 1957, 1958, 1959, 1960 Los Angeles County Museum of Art, *Annual Exhibition of Artists of Los Angeles and Vicinity*. **1949** Los Angeles County Museum of Art. *Artists of California*. [California Centennial Exhibition. Catalogue.] **1951** Los Angeles County Museum of Art. *Contemporary Painting in the United States*. **1953** Los Angeles Art Association. *Functionists West*. **1955** Downtown Gallery, New York. *Painters of Los Angeles*. Long Beach Museum of Art, California. *California Painting – 40 Painters*. São Paulo, Brazil. *III São Paulo Biennial – Pacific Coast Art*. [Catalogue. Also at the San Francisco Museum of Art.] **1957** Corcoran Gallery of Art, Washington, D.C. *25th Biennial Exhibition of Contemporary American Painting*. Institute of Contemporary Art, Houston, Texas. *Sphere of Mondrian*. Long Beach Museum of Art, California. *15 American Painters*. **1958** Long Beach Museum of Art, California. *Arts of Southern California – II: Painting*. **1959** Pasadena Art Museum. *1949–1959 – A Decade*. 19 July to 15 September. [Catalogue with brief introduction by Thomas Leavitt.] Los Angeles County Museum of Art, *Four Abstract Classicists*. 16 September to 18 October. [Four-man exhibition. Catalogue with essay by Jules Langsner.] **1960** American Federation of Arts, New York. *Purist Painting* (travelling exhibition.) **1961** Downey Museum of Art, Downey, California. *Form Concepts, 10 California Painters*. **1962** Whitney Museum of American Art, New York. *Geometrical Abstraction in America*. Occidental College, Los Angeles. *4 Artists, 4 Directions, 3 Media*. University of California, Los Angeles, Art Galleries. *The Gifford and Joann Phillips Collection*. 4 November to 9 December. [Catalogue with statement by Gifford Phillips.] Amon Carter Museum, Fort Worth, Texas. *The Artists Environment: West Coast*. [See General listing.] Los Angeles Art Association. *Some Hard-Edge Painters*. **1963** Whitney Museum of American Art, New York. *Fifty California Artists*. 23 October to 2 December. [See General listing.] **1964** Pavilion Gallery, Balboa, California. *California Hard-Edge Painting*. [Catalogue with essay by Jules Langsner.] Art Institute of Chicago. *67th Annual American Exhibition*. **1965** M. Knoedler an.. Company, New York *Art Across America*. [Travelling exhibition sponsored by the Mead Corporation.] Esther Robles Gallery, Los Angeles. *Southern California Hard-Edge Painters*. Museum of Modern Art, New York. *The Responsive Eye*. 23 February to 25 April. [Catalogue with essay by William Seitz. Also includes Irwin, Bell.] **1966** Pavillion Gallery, Balboa, California. *Some Continuing Directions – Selected by Mr & Mrs Gifford Phillips*. **1967** University Art Museum, University of California, Berkeley. *Selection, 1967*. Corcoran Gallery of Art, Washington, D.C. *30th Biennial Exhibition of Contemporary American Painting* (Bronze medal). Krannert Art Museum, University of Illinois, Champaign. *Contemporary American Painting and Sculpture*. **1969** Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, *7 Decades*. [Catalogue with statement by the artist.] Pasadena Art Museum. *West Coast* 1945–1969. 24 November 1969 to 18 January, 1970. [See general listing.] **1970** Joslyn Art Museum, Omaha, Nebraska. *Looking West 1970*.

Articles and reviews

1949 Langsner, Jules. 'California's Centennial in Los Angeles', *Art News*, vol. 48, no. 6, October, p. 48. [Review of *California Centennial*, Los Angeles County Museum of Art.] **1952** Miller, Arthur. 'In the Galleries: Painter Gains Beauty With Simple Forms', *Los Angeles Times*, 3 August to part IV, p. 4. [Review of one-man show, Felix Landau Gallery, Los Angeles.] **1953** Langsner, Jules. 'Summer in Los Angeles', *Art News*, vol. 52, no. 4, Summer, p. 52. [Review of *Functionists West* group show. Los Angeles Art Association.] **1955** Devree, Howard. 'From Near and Far: Exhibition that Reveals Trends of the Times', *New York Times*, 18 September, Art Section, p. 11. [Review of *Painters of Los Angeles*, Downtown Gallery, New York.] **1956** Langsner, Jules. 'Los Angeles', *Art News*, vol. 55, no. 3, May, pp. 15, 60. [Review of one-man show, Pasadena Art Museum.] **1958** Selz, Peter. 'Los Angeles', *Arts Magazine*, vol. 32, no. 5, February, p. 20. [Review of *Arts of Southern California*, Long Beach Museum of Art.] **1959** Frankenstein, Alfred. 'Some Reassurance from Abstract Classicists', *San Francisco Chronicle*, 8 July, p. 35. [Review of *Four Abstract Classicists*, Los Angeles County Museum of Art.] Langsner, Jules. 'Los Angeles', *Art News*, vol. 58, no. 6, September, p. 50. [Review of *Four Abstract Classicists*, Los Angeles County Museum of Art.] Nordland, Gerald. 'Abstract Classicism', *Frontier*, vol. 11, no. 1, November, pp. 24–25. [Review of *Four Abstract Classicists*, Los Angeles County Museum of Art. Reprinted in vol. 11, no. 2, December 1959, pp. 23–24 because of misprint in earlier issue.] Kessler, Charles S. 'Los Angeles: Abstract Classicists', *Arts Magazine*, vol. 34, no. 3, December, p. 23. [Review of *Four Abstract Classicists*, Los Angeles County Museum of Art.] **1960** Alloway, Lawrence. 'Classicism or Hard-Edge', *Art International*, vol. 4, no. 2, February–March, p. 50–63, 71, illus. p. 61. [Review-article of *Four Abstract Classicists*, Institute of Contemporary Art, London, organized by Los Angeles County Museum of Art.] **1962** Nordland, Gerald. 'From Dirge to Jeer', *Arts Magazine*, vol. 36, no. 5, February, p. 50, illus. p. 51. [Review of one-man show, Felix Landau Gallery, Los Angeles.] Seldis, Henry J. 'Contemplation Goal of "Total Abstraction"', *Los Angeles Times*, 11 February, part IV, p. 24. [Review of one-man show, Felix Landau Gallery, Los Angeles.] Langsner, Jules. 'Los Angeles', *Art News*, vol. 61, no. 3, May, 1962, pp. 46, 68. [Review of *Some Hard-Edge Painters*, Los Angeles Art Association.] 'Artists take to the Place: Wide Open and Way Out'. *Life*, vol. 53, no. 16, 19 October, p. 82. **1963** V.S. [Vic Smith]. '*The Pacific Coast Invitational*, Fine Arts Gallery, San Diego'. *Artforum*, vol. 1, no. 8, February, pp. 8–10, illus. p. 8. [Review.] C.P. [Constance Perkins]. 'Reviews', *Artforum*, vol. 2, no. 4, October, p. 41, illus. p. 42. [Review of one-man show of recent lithographs, Felix Landau Gallery, Los Angeles.] Perkins, Constance. 'In the Galleries: McLaughlin's Works Encourage Meditation', *Los Angeles Times*, 22 November, part IV, p. 8. [Review of one-man show, Felix Landau Gallery, Los Angeles.] **1964** Coplans, John. 'John McLaughlin, Hard-Edge and American

Painting', *Artforum*, vol. 2, no. 7, January, pp. 28–31, illus. Reply by Walter Hopps, vol. 2, no. 9, March, 1964, p. 4. [Article written on the occasion of McLaughlin's retrospective at the Pasadena Museum.] Langsner, Jules. 'Los Angeles', *Art News*, vol. 62, no. 9, January, p. 50. [Review of retrospective, Pasadena Art Museum.] Nordland, Gerald. 'McLaughlin and the Totally Abstract', *Frontier*, vol. 15, no. 3, January, pp. 22–23. [Review-article of retrospective, Pasadena Art Museum.] C.W. [Clair Wolfe]. 'California Hard-Edge Painting', *Artforum*, vol. 2, no. 11, May, p. 14. [Review of group show, Pavilion Gallery, Balboa.] Moses, Paul. 'Indication for a Season'. *Chicago Daily News*, 7 November, Panorama Section, p. 11. [Review of one-man show, Kasimir Gallery, Chicago.] Haydon, Harold. 'Two Ways With Abstractions', *Chicago Sunday Times*, 15 November, section 3, p. 3. [Review of one-man show, Kasimir Gallery, Chicago.] **1965** Perkins, Constance. 'Fact or Fiction? The Legacy of Oriental Art', *Art in America*, vol. 53, no. 1, January–February, pp. 43–47, illus. p. 47. D.F. [Don Factor]. 'Southern California Original Hard-Edge Painters, Esther Robles Gallery', *Artforum*, vol. 3, no. 9, June 1965, p. 12, illus. p. 13. [Review.] **1966** Wilson, William. 'Mystical Calm in Art Work', *Los Angeles Times*, 7 March, part IV, p. 4. [Review of one-man show, Felix Landau Gallery, Los Angeles.] F.A.D. [Fidel A. Danieli]. 'John McLaughlin, Felix Landau Gallery,' *Artforum* vol. 4, no. 9, May, p. 14, illus. p. 14. [Review of one-man show.] Meier, Kurt von. 'Los Angeles Letter', *Art International*, vol. 10, no. 5, May, p. 59. [Review of one-man show, Felix Landau Gallery, Los Angeles.] Coplans, John. 'Los Angeles', *Art News*, vol. 65, no. 4, Summer, p. 57. [Review of one-man show, Felix Landau Gallery, Los Angeles.] **1967** Harithas, James. 'Color and Shape + Form: Equation for a New Aesthetic', *Art Education*, vol. 20, no. 7, October, pp. 17–21. **1968** Canaday, John. 'Art: Permanence in Interlocking Stone', *New York Times*. 9 March, p. 25. [Review of one-man show, Landau-Alan Gallery, New York.] R.D. [Rackstraw Downes]. 'Reviews and Previews', *Art News*, vol. 67, no. 2, April, p. 16. [Review of one-man show, Landau-Alan Gallery, New York.] 'Artists on Their Art', *Art International*, vol. 12, no. 5, 15 May, p. 54, illus. p. 54. [Statement by the artist.] Harithas, James. 'Painting at Degree Zero', *Art News*, vol. 67, no. 7, November, pp. 53, 69–71, illus. pp. 52–53. [Written on the occasion of the Corcoran retrospective.] **1970** Plagens, Peter. 'Los Angeles', *Artforum*, vol. 9, no. 1, September 1970, p. 83, illus. p. 83. [Review of one-man show, Felix Landau Gallery, Los Angeles.] Young, Joseph E. 'Los Angeles', *Art International*, vol. 14, no. 8, 20 October, p. 72, illus. p. 72. [Review of one-man show, Felix Landau Gallery, Los Angeles.] **1971** Wilson, William. 'McLaughlin an Overnight Success at 73', *Los Angeles Times Calendar*, 18 April 1971, p. 54. [Review of one-man show, University of California, Irvine.]

Bruce Nauman

1941 Born Fort Wayne, Indiana. Resident Pasadena, California.

One-man exhibitions

1966 Nicholas Wilder Gallery, Los Angeles. **1968** Leo Castelli Gallery, New York. January–February. [Catalogue with essay by David Whitney.] Konrad Fischer Gallery, Düsseldorf. **1969** Nicholas Wilder Gallery, Los Angeles. Leo Castelli Gallery, New York. Ileana Sonnabend Gallery, Paris. **1970** Nicholas Wilder Gallery, Los Angeles. **1971** Leo Castelli Gallery, New York.

Selected group exhibitions

1966 Fischbach Gallery, New York. *Eccentric Abstraction*. 20 September to 8 October. [Brochure with text by Lucy R. Lippard, reprinted in *Art International*, vol. 10, no. 9, November 1966, pp. 28, 34–40, illus. p. 36.] San Francisco Art Institute. *William Geis amd Bruce Nauman*. 26 September to 22 October. [Mimeographed article published by the gallery.] San Francisco Museum of Art. *New Directions*. **1967** Los Angeles County Museum of Art. *American Sculpture of the Sixties*. 28 April to 25 June. [Organized by Maurice Tuchman. Catalogue with introduction by Tuchman and ten critical essays. See especially 'Bagless Funk' by James Monte. Statement by the artist.] **1968** Portland Art Museum. *West Coast Now*. 9 February to 26 March. [See general listing.] Kassel, Germany. *Documenta IV*. 27 June to 6 October. [Two volume catalogue with critical essays by various authors.] Allen Art Museum, Oberlin, Ohio. *Three Young Americans*. [Catalogue printed in the Museum *Bulletin*, vol. 25, no. 3, Spring 1968, pp. 92–103, illus. pp. 92–94. Essay by Ellen H. Johnson and Athena T. Spear.] Leo Castelli Warehouse, New York. *9 at Leo Castelli*. December. American Federation of the Arts. *Soft Sculpture*. [Travelling exhibition.] Washington University Gallery of Art, St. Louis. *Here and Now*. **1969** Corcoran Gallery of Art, Washington, D.C. *31st Biennial of American Painting*. 1 February to 20 March. [Catalogue with foreword by James Harithas.] Kunsthalle, Bern. *When Attitudes Become Form*. 22 March to 27 April. [Organized by Harald Szeemann. Catalogue with essays by Scott Burton, Gregoire Muller, and Tommaso Trini.] Stedelijk Museum, Amsterdam. *Op Losse Schroeven (Square Pegs in Round Holes.)* Fort Worth Art Center Museum, Texas. *Drawings*. [Organized by Henry T. Hopkins. Catalogue with essay by Peter Plagens.] Solomon R. Guggenheim Museum, New York. *9 Young Artists*. [Catalogue with foreword by Thomas M. Messer and statement on Nauman by Diane Waldman.] Whitney Museum of American Art, New York. *Anti-Illusion: Materials/Procedures*. 19 May to 6 July. [Catalogue with essays by James Monte and Marcia Tucker.] Finch College Museum of Art, New York. *Art in Process IV*. 11 December to 26 January. [Catalogue.] Stedelijk van Abbemuseum, Eindhoven. *Kompas 4 West Coast U.S.A.* 21 November 1969 to 4 January 1970. [See general listing.] **1970** Whitney Museum of American Art. *Contemporary American Sculpture*. 12 December 1969 to 7 February 1970. [Catalogue.] New York Cultural Center, New York. *Conceptual Art and Conceptual Artists*. 10 April to 25 August. [Organized in association with Fairleigh Dickinson University by Donald Karshan. Catalogue.]

Articles and reviews

1966 Antin, David. 'Another Category: "Eccentric Abstraction",' *Artforum*, vol. 5, no. 3, November, pp. 56–57, illus. p. 57. [Review-article of *Eccentric Abstraction*, Fischbach Gallery.] Stiles, Knute. 'William Geis and Bruce Nauman', *Artforum*, vol. 5, no. 4, December, pp. 65–66, illus. p. 64. [Review of two-man show, San Francisco Art Institute.] **1967** Raffaele, Joe and Elizabeth Baker. 'The Way-Out West: Interviews with 4 San Francisco Artists', *Art News*, vol. 66, no. 4, Summer, pp. 39–40, 75–76, illus. p. 41. Danieli, Fidel A. 'The Art of Bruce Nauman', *Artforum*, vol. 6, no. 4, December, pp. 15–19, illus. pp. 15–19. **1968** J.B. [Jacqueline Barnitz]. 'In the Galleries: Bruce Nauman', *Arts Magazine*, vol. 42, no. 5, March, p. 62, illus. p. 62. [Review of one-man show, Leo Castelli Gallery.] J.P. [John Perreault]. 'Bruce Nauman', *Art News*, vol. 67, no. 1, March, p. 22. [Review of one-man show, Leo Castelli Gallery, New York.] 'The Avant-Garde: Subtle, Cerebral, Elusive', *Time*, vol. 92, no. 21, 22 November, pp. 70–77, illus. pp. 72, 74. Pincus-Witten, Robert. 'New York', *Artforum*, vol. 6, no. 8, April, pp. 63–65, illus. p. 63. [Review of one-man show, Leo Castelli Gallery, New York.] Leider, Philip. 'The Properties of Materials: In the Shadow of Robert Morris', *New York Times*, 22 December, part II, p. D31. [Review of *9 at Leo Castelli*.] **1969** Kozloff, Max. '9 in a Warehouse', *Artforum*, vol. 7, no. 6, February, pp. 38–42. [Review of *9 at Leo Castelli*.] Wilson, William. 'A Critical Guide to the Galleries', *Los Angeles Times*, 14 February, part IV, p. 4. [Review of one-man show, Nicholas Wilder Gallery.] Gold, Barbara. 'Corcoran Biennial: New Sensibility in Washington', *Arts Magazine*, vol. 43, no. 6, April, pp. 28–31. [Review of *31st Biennial of American Painting*, Corcoran Gallery of Art, Washington, D.C.] Burton, Scott. 'Time on their Hands', *Art News*, vol. 68, no. 4, Summer, pp. 40–43, illus. p. 43. [Review-article of *9 Young Artists*, Solomon R. Guggenheim Museum and *Anti-Illusion: Materials/Procedures*, Whitney Museum of American Art.] S.K. [Stephen Kurtz]. 'Reviews and Previews', *Art News*, vol. 68, no. 5, September, p. 20. [Review of one-man show, Leo Castelli Gallery.] Schjeldahl, Peter. 'New York Letter', *Art*

International, vol. 13, no. 7, September, pp. 70–71. [Reviews of one-man show, Leo Castelli Gallery; *9 Young Artists*, Solomon R. Guggenheim Museum; *Anti-Illusion*, Whitney Museum of American Art.] **1970** Perreault, John. 'Art', *The Village Voice*, January 1, p. 16. [Review of *Art in Process IV*, Finch College Museum of Art.] Leider, Philip. 'New York', *Artforum*, vol. 8, no. 6, February, p. 70, illus. p. 70. [Review of *Art in Process IV*, Finch College.] Sharp, Willoughby. 'Nauman Interview', *Arts Magazine*, vol. 44, no. 5, March, pp. 22–27. Wilson, William. 'Bruce Nauman's Unsettling Art Given a Masterful Touch', *Los Angeles Times*, 23 March, part IV, p. 6. [Review of one-man show, Nicholas Wilder Gallery, Los Angeles.] Davis, Douglas. 'Veni, Vidi, Video', *Newsweek*, vol. 75, no. 15, 13 April, pp. 98–99. Young, Joseph E. 'Los Angeles', *Art International*, vol. 14, no. 6, Summer, p. 113. [Review of one-man show, Nicholas Wilder Gallery.] Sharp, Willoughby. 'Body Works', *Avalanche*, no. 1, Fall, pp. 14–17, illus. p. 15. Tucker, Marcia. 'PheNAUMANology', *Artforum*, vol. 9, no. 4, December, pp. 38–44, illus. pp. 38–44, cover. **1971** Davis, Douglas. 'Man of Parts', *Newsweek*, vol. 77, no. 9, illus. p. 70. [Review of one-man show, Leo Castelli Gallery New York.] 'Bruce Nauman', *Avalanche*, no. 2, Winter, pp. 23–35, illus. pp. 23–35. [A discussion video taped with the artist on 7 May 1971 in connection with an exhibition at San Jose State College, May 1970. Photographs document the construction of a V-shaped corridor piece. Also included are stills from eight videotapes.]

Kenneth Price

1935 Born Los Angeles. Resident Venice, California

One-man exhibitions

1960 Ferus Gallery, Los Angeles. **1961** Ferus Gallery, Los Angeles. **1964** Ferus Gallery, Los Angeles. **1968** Kasmin Gallery, London **1969** Mizuno Gallery, Los Angeles. Whitney Museum of American Art, New York. **1970** Kasmin Gallery, London. Gemini G.E.L., Los Angeles. *Figurine Cups*. March. [Brochure with essay by Barbara Rose.] **1971** Mizuno Gallery, Los Angeles. David Whitney Gallery, New York. Galerie Neuendorf, Cologne.

Selected group exhibitions

1962 Whitney Museum of American Art. *Fifty California Artists*. 23 October to 2 December. [See general listing.] **1963** Oakland Art Museum, California. *Sculpture of California*. 4 August to 15 September. [Selected by Paul Mills, Walter Hopps and John Coplans.] **1964** Pasadena Art Museum. *New American Sculpture*. 11 February to 19 March. [Organized by Walter Hopps. Catalogue.] Ferus Gallery, Los Angeles. *The Studs*. Dwan Gallery, Los Angeles. *Boxes*, 2–29 February. [Catalogue in a box. Includes also Bell.] **1966** University of California, Irvine, Art Gallery. *Five Los Angeles Sculptors and Sculptors' Drawings*. 7 January to 6 February. [Catalogue with introduction by John Coplans, reprinted in revised form in *Artforum*, vol. 4, no. 6, February 1966, pp. 33–37. Includes Bell.] Los Angeles County Museum of Art, *Robert Irwin/Kenneth Price*. 7 July to 4 September. [Catalogue with essay on Price by Lucy R. Lippard.] Seattle Art Museum, Washington *Ten From Los Angeles*. 15 July to 5 September. [See general listing.] University of California, Irvine, Art Gallery. *Abstract Expressionist Ceramics*, 28 October to 27 November. [Catalogue with text by John Coplans, reprinted in *Artforum*, vol. 5, no. 3, November 1966, pp. 34, 39, 41, illus. pp. 36, 40.] Whitney Museum of American Art, New York. *1966 Annual Exhibition – Contemporary American Sculpture and Prints*. 16 December to 5 February. 1967. [Catalogue.] **1967** Whitney Museum of American Art. *Recent Acquisitions*. Los Angeles County Museum of Art. *American Sculpture of the Sixties*, 28 April to 25 June. [Organized by Maurice Tuchman. Catalogue with introduction by Tuchman and ten critical essays.] **1968** Janie C. Lee Gallery, Dallas, Texas. *California*. Whitney Museum of American Art, New York. *1968 Annual Exhibition – Contemporary American Sculpture*, 17 December to 9 February, 1969. [Catalogue.] **1969** David Stuart Galleries, Los Angeles. *Erotic Art '69*. Museum of Modern Art, New York. *Tamarind: Homage to Lithography*. [Catalogue with text by William S. Lieberman and Virginia Allen.] Fort Worth Art Center Museum, Texas. *Drawings*. [Organized by Henry T. Hopkins. Catalogue with essay by Peter Plagens.] Stedelijk van Abbemuseum, Eindhoven. *Kompas IV – West Coast U.S.A.*. 21 November 1969 to 4 January 1970. [See general listing.] Pasadena Art Museum. *West Coast 1945–1969*, 24 November to 18 January 1970. [See general listing.] **1970** Janie C. Lee Gallery, Dallas, Texas. *Bengston/Price*. Galleria Milano, Milan, and Galerie Neuendorf, Hamburg. *Graphics: Six West Coast Artists*. Museum of Modern Art, New York. *Nine Print Portfolios*. Mizuno Gallery, Los Angeles. Whitney Museum of American Art, New York. *1970 Annual Exhibition – Contemporary American Sculpture*. 12 December to 7 February 1971. [Catalogue with foreword by John I. Baur.] Brooklyn Museum, New York. *17th Annual National Print Exhibition*. National Museum of Modern Art, Tokyo. *International Biennial Exhibition of Prints*. **1971** La Jolla Museum of Art, California. *Continuing Surrealism*, 15 January to 21 March. [Catalogue with brief introduction by Larry Urrutia. Includes Ruscha.] Museum of Modern Art, New York. *Technics and Creativity*, Gemini G.E.L., 5 May to 6 July. [Catalogue with text by Riva Castleman.]

Articles and reviews

1961 Langsner, Jules. 'Los Angeles Letter', *Art International*, Christmas, pp. 46–47, illus. p. 47. [Review-article of one-man show, Ferus Gallery.] **1962** Laporte, P. 'Letter from Los Angeles', *Craft Horizons*, vol. 22, no. 1, January–February, p. 43. [Review of one-man show, Ferus Gallery.] Langsner, Jules. 'Painting and Sculpture: The Los Angeles Scene', *Craft Horizons*, vol. 22, no. 4, July–August, p. 41, illus. p. 41. [Review of one-man show, Ferus Gallery.] **1963** Coplans, John. 'Sculpture in California', *Artforum*, vol. 2, no. 2, August, pp. 3–6, illus. cover. [Review of *California Sculpture*, Oakland Art Museum.] Hopkins, Henry T. 'Kenneth Price', *Artforum*, vol. 2, no. 2, August, p. 41, illus. p. 41. [Article in a series: 'Portfolio of California Sculptors', in special issue: cover illus.] Coplans, John. 'Out of Clay', *Art in America*, vol. 51, no. 6, December, p. 40, illus. p. 43. **1964** Coplans, John. 'The Sculpture of Kenneth Price', *Art International*, vol. 8, no. 2, March, pp. 33–34, illus. pp. 33–34. Nordland, Gerald. 'Of Higgins and Others', *Frontier*, vol. 15, no. 6, April, p. 23–25. [Review of *New American Sculpture*, Pasadena Art Museum.] C.W. [Clair Wolfe]. 'Los Angeles', *Artforum*, vol. 2, no. 10, April, pp. 43–44, illus. p. 43. [Review of one-man show, Ferus Gallery.] **1965** Judd, Donald. 'Specific Objects', *Arts Yearbook*, vol. 8, 1965, pp. 74–82. **1966** Danieli, Fidel. 'Los Angeles', *Art News*, vol. 65, no. 1, March, pp. 20, 74. [Review of *Five Los Angeles Sculptors*, U. C. Irvine.] Wilson, William. 'Robert Irwin/Kenneth Price', *Los Angeles Times*, 11 July, part IV, p. 10. [Review of two-man show, Los Angeles County Museum of Art.] **1968** Taylor, Simon Watson. 'London: Stop Press – Nature Survives', *Art and Artists*, vol. 2, no. 12, March, p. 47, illus. p. 48. [Review of one-man show, Kasmin Gallery.] Lynton, Norbert. 'London Galleries', *The Guardian*, 14 March. [Review of one-man show, Kasmin Gallery.] Thompson, David. 'London Commentary', *Studio International*, vol. 175, no. 899, April, p. 200, illus. p. 200. [Review of one-man show, Kasmin Gallery.] Lynton, Norbert. 'London Letter', *Art International*, vol. 12, no. 5, May, p. 62, illus. p. 63. [Review of one-man show, Kasmin Gallery.] Robertson, Bryan. 'Two Good Deeds', *The Spectator*, vol. 220, no. 7300, 24 May, p. 715. [Review of one-man show, Kasmin Gallery.] **1969** Wilson, William. 'A Critical Guide to the Galleries', *Los Angeles Times*, 25 April, part IV, p. 6, illus. p. 6. [Review of one-man show, Mizuno Gallery, Los Angeles.] Ashton, Dore. 'New York Commentary', *Studio International*, vol. 178, no. 916, November, p. 177, illus. p. 177. [Review of one-man show, Whitney Museum.] Crumrine, Jim. 'Kenneth Price', *Craft Horizons*, vol. 29, no. 6, November–December, p. 57, illus. p. 57. [Review of one-man show, Whitney Museum.] **1970** Lynton, Norbert. 'Lijn and Price', *The Guardian*, 20 January. [Review of one-man show, Kasmin Gallery.] 'Original Art Hot Off the Presses', *Life*, vol. 68, no. 2, 23 January, pp. 57–61. Layton, Peter. 'London Commentary', *Studio International*, vol. 179, no. 919, February, pp. 75–76, illus. p. 75.

[Review-article of one-man show, Kasmin Gallery.] Zack, David. 'Is Kenneth Price a Nut Artist?', *Art and Artists*, vol. 4, no. 11, February, pp. 45–47, illus. p. 46. Denvir, Bernard. 'London Letter', *Art International*, vol. 14, no. 3, March, p. 66. [Review of one-man show, Kasmin Gallery.] Russell, David. 'London', *Arts Magazine*, vol. 44, no. 5, March, p. 51. [Review of one-man show, Kasmin Gallery.] Wilson, William. 'Kenneth Price', *Los Angeles Times*, 23 March, part IV, p. 6, [Review of new series of lithographs produced at Gemini, G.E.L.] Hepburn, Anthony. 'Letter from London', *Craft Horizons*, vol. 30, no. 3, May, p. 67, [Review of one-man show, Kasmin Gallery.] Plagens, Peter. 'Los Angeles', *Artforum*, vol. 9, no. 2, October, p. 88. [Review of group show, Mizuno Gallery.] Terbell, Melinda. 'Los Angeles', *Arts Magazine*, vol. 45, no. 2, November, p. 53. [Review of group shown, Mizuno Gallery.] **1971** Hughes, Robert. 'The Revival of Prints', *Time*, vol. 97, no. 3, 18 January, p. 56, illus. p. 57. [Review of *Technics and Creativity: Gemini G.E.L.*, Museum of Modern Art.] Ratcliff, Carter. 'New York Letter', *Art International*, vol. 15, no. 3, 20 March 1971, p. 50. [Review-article of one-man show, David Whitney Gallery.] Seldis, Henry J. ' "Surrealism" a Scintillating Assembly', *Los Angeles Times Calendar*, 14 May, p. 62, illus. p. 62. [Review of *Continuing Surrealism*, La Jolla Museum of Art.]

Edward Ruscha

1937 Born Omaha, Nebraska. Resident Los Angeles.

Books published by heavy industry publications, Hollywood, California
1962 *Twenty-six Gasoline Stations*. **1964** *Various Small Fires*. **1965** *Some Los Angeles Apartments*. **1966** *Every Building on the Sunset Strip*. **1967** *Thirty-four Parking Lots*. *Royal Road Test* – with Mason Williams and Patricia Blackwell. **1968** *Business Cards* – with Billy Al Bengston. *Nine Swimming Pools*. **1969** *Crackers*. *Stains*. **1970** *Real Estate Opportunities*. **1971** *Records*. *A Few Palm Trees*.

One-man exhibitions
1963 Ferus Gallery, Los Angeles. **1964** Ferus Gallery, Los Angeles. **1965** Ferus Gallery, Los Angeles. **1967** Alexander Iolas Gallery, New York. **1968** Irving Blum Gallery, Los Angeles. Rudolf Zwirner, Cologne, Germany. **1969** Irving Blum Gallery, Los Angeles. **1970** Alexander Iolas Gallery, New York, Paris. [Catalogue with excerpts from essay by Henry T. Hopkins, *Joe Goode/Edward Ruscha*, Balboa Pavilion Gallery, Balboa, California, 1968.] Heiner Friedrich, Munich (books). **1971** Nigel Greenwood, London (books). Contract Gallery, Houston, Texas drawings). Hansen-Fuller Gallery, San Francisco.

Selected group exhibitions
1960 Oklahoma City Art Center. *Four Oklahoma Artists*. **1962** Pasadena Art Museum. *New Paintings of Common Objects*. 25 September to 19 October. **1963** Los Angeles County Museum of Art. *Six More*. 24 July to 25 August. [Catalogue with essay by Lawrence Alloway.] Oakland Art Museum, California. *Pop Art USA*. September. [Catalogue with essay by John Coplans, reprinted in *Artforum*, vol. 2, no. 4, October 1963, pp. 27–30, illus. p. 27.] **1964** Solomon R. Guggenheim Museum, New York. *American Drawings*. Fine Arts Patrons of Newport Harbor, Balboa, California. *Collector's Show*. **1965** M. Knoedler and Company, New York. *Art Across America*. [Travelling exhibition, sponsored by the Mead Paper Corporation.] Solomon R. Guggenheim Museum, New York. *Words and Images*. [Catalogue with text by Lawrence Alloway.] Pace Gallery, New York. *Five at Pace*. July–September. [Catalogue with text by John Coplans.] **1966** Seattle Art Museum, Washington. *Ten From Los Angeles*. July–September. [See general listing.] Robert Fraser Gallery, London. *Los Angeles Now*. January–February. [Catalogue with text by John Coplans.] **1967** Museum of Modern Art, São Paulo, Brazil. *São Paulo 9*. 22 September 1967–8 January 1968. [Catalogue with introductory essay by William C. Seitz on the theme of 'Environment USA: 1957–1967'. Reprint of Coplan's interview with Ed Ruscha, *Artforum*, vol. 3, no. 5, February 1965, p. 25.] Musée d'Art Moderne, Paris. *V Paris Biennale*. 30 September–5 November. [Exhibition organized by the Pasadena Art Museum. Catalogue with introduction by James Demetrion.] Whitney Museum of American Art, New York. *1967 Annual Exhibition Contemporary American Painting*. 13 December 1967–4 February 1968. [Catalogue.] Musée d'Art Moderne, Paris. *18th Salon of Young Painters*. **1968** Pavillion Gallery, Balboa, California. *Joe Goode & Edward Ruscha*. 27 March–21 April. [Catalogue with foreword by Mason Williams. Essay by Henry T. Hopkins.] Portland Art Museum, Oregon. *West Coast Now*. 9 February–26 March. [See general listing.] Tampa Bay Art Center, Florida. *40 Now California Painters*. 8 April–14 May. [Catalogue with preface by Henry T. Hopkins. Introduction by Jan von Adlmann and Karl M. Nickel. Includes also Altoon.] **1969** Ithaca College Museum of Art, New York. *California Drawings*. Gallery Reese Palley, San Francisco. *Three Modern Masters: Billy Al Bengston, Edward Ruscha, Frank Lloyd Wright*. 24 March–19 April. [Catalogue with text by Carol Lindsley.] Museum of Modern Art, New York. *Tamarind: Homage to Lithography*. [Catalogue with text by William S. Lieberman and Virginia Allen.] Fort Worth Art Center Museum, Texas. *Drawings*. [Organized by Henry T. Hopkins. Catalogue with essay by Peter Plagens.] Hayward Gallery, London. *Pop Art*. 9 July–3 September. [A book-catalogue was published in connection with the exhibition – *Pop Art Redefined* by John Russell and Suzi Gablik. Frederick A. Praeger, 1969.] Galerie Neuendorf, Hamburg, Germany. Seattle Art Museum, Washington. 557,087. [Organized by Lucy R. Lippard and Seth Siegelaub.] Gallery Reese Palley, San Francisco. *The Other City*. Städtisches Museum, Leverkunsen, Germany. *Conception*. The School of Visual Arts, New York. *Series Photographs*. Stedelijk van Abbemuseum, Eindhoven. *Kompas IV – West Coast USA*. 21 November 1969–4 January 1970. [See general listing.] Pasadena Art Museum, California. *West Coast 1945–1969*. 25 November–18 January 1970. [See general listing.] Whitney Museum of American Art, New York. 1969 *Annual Exhibition – Contemporary American Painting*. 16 December–1 February 1970. **1970** Galleria Milano, Milan and Galerie Neuendorf, Hamburg. *Graphics: Six West Coast Artists*. Jewish Museum, New York. *Superlimited: Books, Boxes and Things*. Galerie Yvon Lambert, Paris, France. *American Drawings*. Institute of Contemporary Art, University of Pennsylvania, Philadelphia. *The Highway*. 14 January to 25 February. [Catalogue with essays by Denise Scott Brown, Robert Venturi and J. W. McCoubrey.] Oklahoma Art Center, Oklahoma City. *Three California Friends* [with Joe Goode and Billy Al Bengston]. Göteborg Konstmuseum, Sweden. *American Realism*. The Brooklyn Museum, New York. *17th National Print Exhibition*. Oakland Art Museum, California. *The Arrested Image*. Jewish Museum, New York. *The Word as Image*. Museum of Modern Art, New York. *Information*. 2 July to 20 September. [Catalogue with essay by Kynaston McShine.] The New York Cultural Center, New York. *Conceptual Art and Conceptual Aspects*. 10 April to 25 August. [Organized in association with Fairleigh Dickinson University. Catalogue by Donald Karshan.] Venice, Italy. *XXXV Venice Biennial*. United States Pavilion. [Organized by Henry T. Hopkins.] Joslyn Art Museum, Omaha, Nebraska. *Looking West*. Artist Studio, Venice, California. Pace Gallery, New York. *A Decade of California Color*. Hansen-Fuller Gallery, San Francisco. *Ed Ruscha Graphics, Don Bachardy Drawings*. **1971** The Corcoran Gallery of Art, Washington, D.C. *32nd Biennial Exhibition*. 28 February to 4 April. [Catalogue with introduction by Walter Hopps.] Grunwald Foundation, U.C.L.A. Galleries, Los Angeles. *Made in California*. La Jolla Museum of Art. *Continuing Surrealism*. 15 January to 21 March. [Catalogue with brief introduction by Larry Urrutia. Includes also Price.]

Articles and reviews
1958 'Artists Share House', *Oklahoma City Times*, 16 December. [Feature story about Ed Ruscha, Joe Goode, Jerry McMillan and Pat Blackwell, then students at Chouinard Art Institute, Los Angeles.] **1962** Langsner, Jules. 'Los Angeles Letter: September 1962', *Art International*, vol. 6, no. 9, November, p. 49, illus. p. 49. [Review of *New Paintings of Common Objects*, Pasadena Art Museum.] Coplans, John. 'The New Paintings of Common

Objects', *Artforum*, vol. 1, no. 6, December, pp. 26–29, illus. p. 27. [Review-article of group show, Pasadena Art Museum.] **1963** 'Pop Pop', *Time*, vol. 82, no. 9, 30 August, p. 40. Leider, Philip. 'Books Received', *Artforum*, vol. 2, no. 3, September, pp. 13–14, illus. p. 13. [Review.] Coplans, John. 'Pop Art U.S.A.', *Art in America*, vol. 51, no. 5, October, p. 26, illus. p. 27. [Preview of exhibition, Oakland Art Museum.] Coplans, John. 'Notes from San Francisco', *Art International*, vol. 7, no. 8, October, pp. 91, 93–94, illus. p. 91. Langsner, Jules. 'Painting and Sculpture: The Season in Los Angeles', *Craft Horizons*, vol. 28, no. 3, May–June, pp. 40–41, illus. **1964** Leider, Philip. 'Revealing Juxtaposition', *Frontier*, vol. 16, no. 2, December, pp. 25–26. [Review of one-man show, Ferus Gallery.] Marmer, Nancy. 'Los Angeles', *Artforum*, vol. 3, no. 3, December 1964, pp. 12, illus. pp. 13, 15. [Review of one-man show, Ferus Gallery.] **1965** Coplans, John. 'Concerning *Various Small Fires*: Edward Ruscha Discusses His Perplexing Publications', *Artforum*, vol. 3, no. 5, February, p. 25, illus. p. 24. 'From Pecans to Paint', *Newsweek*, vol. 65, no. 13, 27 September, pp. 103A, 104, illus. [Review of *Art Across America* exhibition, M. Knoedler and Company, New York.] 'Artists', *Time*, vol. 86, no. 16, 15 October, p. 106, illus. p. 108. Seldis, Henry J. 'In the Galleries', *Los Angeles Times*, 13 December, part IV, p. 24. [Review of one-man show, Ferus Gallery.] **1966** Wilson, William. 'Los Angeles', *Artforum*, vol. 4, no. 5, January, p. 13, illus. p. 13. [Review of one-man show, Ferus Gallery.] **1967** Finch, Christopher. 'Scanning the Strip', *Art and Artists*, vol. 1, no. 10, January, p. 67. [Review of *Every Building on the Sunset Strip*.] Alloway, Lawrence. 'HiWay Culture: Man at the Wheel', *Arts Magazine*, vol. 41, no. 4, February, pp. 28–33. 'Books Received', *Artforum*, vol. 5, no. 7, March, p. 66, illus. p. 66. [Review of *Every Building on the Sunset Strip*.] Alloway, Lawrence. 'Art as Likeness with a Note on Post Pop Art', *Arts Magazine*, vol. 41, no. 7, May, pp. 34–39, illus. p. 39. Leider, Philip. 'Who Said Abstract Art is Waning?' *The New York Times*, 24 December, p. 24D, illus. C.G. [Charles Giuliano]. 'In the Galleries', *Arts Magazine*, vol. 42, no. 3, December 1967–January 1968, p. 55. [Review of one-man show, Alexander Iolas Gallery, New York.] **1968** M.T. [Marcia Tucker]. 'Reviews and Previews', *Art News*, vol. 66, no. 9, January, p. 54. [Review of one-man show, Alexander Iolas Gallery, New York.] Pincus-Witten, Robert. 'New York', *Artforum*, vol. 6, no. 6, February, p. 49, illus. p. 49. [Review of one-man show, Iolas Gallery, New York.] Livingston, Jane. 'Los Angeles', *Artforum*, vol. 6, no. 7, March, p.65 [Review of Paris Biennale artists at Pasadena Art Museum.] Mussman, Toby. 'L.A. on Fire', *Arts Magazine*, vol. 42, no. 5, March, p. 15, illus. p. 15. [Review of *Los Angeles County Museum of Art on Fire*, Irving Blum Gallery, Los Angeles.] Blum, Irving. 'Antic Art', *Los Angeles Magazine*, vol. 13, no. 3, March, pp. 32, illus. p. 33. Reprinted in *Other Scenes*, vol. 2, no. 4, July, n. p., illus. Wilson, William) 'Oklahoma Sensibility', *Los Angeles Times*, 29 March, part IV, p. 18. [Review of two-man show, Balboa Pavilion Museum.] Wilson, William. 'Four Defectors to Los Angeles', *Art in America*, vol. 56, no. 2, March–April, pp. 100–104, illus. p. 104. Magloff, Joanna. 'Art in L.A. – Two Oklahomans', *Open City*, Los Angeles, no. 5, 19 April. M.T. [Melinda Terbell]. 'West Coast Shows', *Arts Magazine*, vol. 42, no. 5, May, p. 60. [Review of two-man show, Balboa Pavilion, Balboa, California.] Rabeneck, Andrew. 'Form Follows Function', *Design Quarterly* (Walker Art Center), no. 73, pp. 34–35. **1969** Seldis, Henry J. 'A Critical Guide to the Galleries', *Los Angeles Times*, part IV, 30 May, p. 5. [Review of one-man show, Irving Blum Gallery, Los Angeles.] Davis, Douglas M. 'From Common Scenes, Mr Ruscha Evokes Art', *National Observer*, 28 July. Armstrong, Lois. 'Los Angeles', *Art News*, vol. 68, no. 6, October, p. 74. [Review of one-man show, Irving Blum Gallery.] Plagens, Peter. 'The Possibilities of Drawing', *Artforum*, vol. 8, no. 2, October, pp. 50–55, illus. 'Work in Progress', *Esquire*, vol. 72, no. 6, whole no. 433, December, pp. 210–217, illus. p. 217. Wilson, William. 'Patrons of Pop', *Los Angeles Times West Magazine*, 7 December, pp. 19–24, 26, 29. **1970** 'People Are Talking About', *Vogue*, vol. 155, no. 7, 1 January, p. 144. 'Original Art, Hot off the Presses', *Life*, vol. 68, no. 2, 23 January, pp. 57–61, illus. p. 59. J.N. [Joachim Neugroschel]. 'In the Galleries', *Arts Magazine*, vol. 44, no. 4, February, p. 59. [Review of one-man show, Iolas Gallery, New York.] Ratcliff, Carter. 'New York', *Art International*, vol. 14, no. 3, March, p. 70, illus. p. 71. [Review of one-man show, Alexander Iolas Gallery, New York.] Wasserman, Emily. 'New York', *Artforum*, vol. 8, no. 7, March, pp. 77, 78, illus. p. 76. [Review of one-man show, Iolas Gallery, New York.] Kramer, Hilton. 'Variety Marks Three Exhibitions at the Jewish Museum', *New York Times*, 18 March, p. 44. [Review of *The Word as Image*, Jewish Museum, New York.] 'People Are Talking About', *Vogue*, vol. 155, no. 7, April, p. 174. Applegate, Judith. 'Paris', *Art International*, vol. 14, no. 5, May, p. 67 [Review of one-man show, Alexander Iolas Gallery, Paris.] Goldsmith, Barbara. 'Where is the Art', *Bazaar*, no. 3102, May, pp. 144–147. Fox, Christopher. 'News, Mews, Pews, Brews, Stews, and Dues', *Studio International*, vol. 180, no. 923, May–June, p. 281, illus. p. 287. 'The Artist and Politics: A Symposium', *Artforum*, vol. 9, no. 1, September, p. 38. [Commentary by the artist.] 'Los Angeles Artists' Studios', *Art in America*, vol. 58, no. 6, November–December, p. 109. [Captioned photographs of Los Angeles artists' studios by Billy Al Bengston.] 'Information', *Aspen Magazine*, no. 8, Fall–Winter, n.p. [Special issue with contribution by the artist: excerpts from *Thirty-four Parking Lots*.] 'Conceptual Architecture', *Design Quarterly* (Walker Art Center), nos. 78/79, 1970, pp. 47–53. [Ruscha's photo contribution to a special issue compiled by John Margolies. *Five 1965 Girlfriends*.] **1971** Masheck, Joseph. 'New York', *Artforum*, vol. 9, no. 5, January, pp. 72–73. [Review of *A Decade of California Color*, Pace Gallery, New York.] Hilton, Timothy. 'U.K. Commentary: Coins, Stamps, Books, Comics, et al), *Studio International*, vol. 18, no. 930, February, p. 74, illus. pp. 74–75. [Review of one-man show, Nigel Greenwood Gallery.] Richardson, Brenda. 'Bay Area Survey', *Arts Magazine*, vol. 45, no. 4, February, pp. 44. [Review of one-man show, Hansen-Fuller Gallery, San Francisco.] Tabak, May Natalie. 'Herring', *Craft Horizons*, vol. 31, no. 1, February, pp. 34–37, 60, illus. p. 36. 'A View from the Coast', *Time*, vol. 97, no. 5, 1 February, p. 58. Davis, Douglas. 'Artists as Critics', *Newsweek*, vol. 77, no. 13, 29 March, p. 65. Krauss, Rosalind E. 'Washington', *Artforum*, vol. 9, no. 9, May, pp. 83, 85, illus. p. 83. [Review of Corcoran *Biennial*.] 'Tanks, Banks, Ranks, Thanks', *Rags*, May, p. 37. [Photographs by the artist.] Seldis, Henry J. '"Surrealism" a Scintillating Assembly', *Los Angeles Times Calendar*, 14 May, p. 62. [Review of *Continuing Surrealism*, La Jolla Museum of Art.] Haber, Joyce. *Los Angeles Times*, 19 May, part IV, p. 12. [Account of book-signing party for *A Few Palm Trees*.]

William Wegman

1943 Born Holyoke, Massachusetts. Resident Venice, California.

Performances

1968 Electric Circus, New York. *Electric Ear Series*. **1969** Krannert Museum, University of Illinois, Champaign. **1969** University of New Hampshire, Durham. Krannert Center for Performing Arts, Art Institute of Chicago. **1970** University of Wisconsin, Madison. **1971** California Institute of the Arts. [Video tape performance.

One-man exhibitions

1971 Pomona College Art Gallery, Pomona, California. 7–31 January. [Video tapes, arrangements, photographic works. Catalogue with essay by Helene Winer.]

Group exhibitions

1968 Milwaukee Art Center, Wisconsin. *Wisconsin Painters and Sculptors*. [Annual juried exhibition, organized by Tracy Atkinson.] Walker Art Center, Minneapolis, Minnesota. *1968 Biennial of Painting and Sculpture*. 8 September to 13 October. [Catalogue with introduction by Martin Friedman.] Kohler Art Center, Sheboygan, Wisconsin. *Media 1968*. [Organized by Orrel Thompson.] **1969** Kunsthalle, Berne. *Künstler Machen Pläne* (*Plans and Projects as Art*). 14 February to 15 March. [Organized by Zdenek Felix. Travelling exhibition with separate catalogues at each institution.] New Jersey State Museum Cultural Center, Trenton, New Jersey. *Soft Art*. 1 March to 27 April. [Organized by Ralph Pomeroy. Catalogue with essay by Pomeroy, reprinted in *Arts Magazine*, vol. 43, no.

5, March 1969, pp. 46–48, illus. p. 47.] Kunsthalle, Berne. *When Attitudes Become Form*. 22 March to 27 April. [Organized by Harold Szeemann. Catalogue with essays by Scott Burton, Gregoire Muller and Tommaso Trini. Also at the Institute of Contemporary Arts, London, with new work by Wegman.] Detroit Institute of Arts, Detroit, Michigan. *Other Ideas*. 10 September to 19 October. [Organized by Samuel J. Wagstaff, Jr. Catalogue.] Moreau Art Gallery, St Mary's College, Notre Dame University, Southbend, Indiana. *Sign, Signal, Symbol*. November. [Organized by Richard-Raymond Alaska. Catalogue with essay by R. P. Penkoff.] Institute of Contemporary Art, Chicago. *Art by Telephone*. [Organized by Jan van der Marck. Catalogue by phonograph record.] Edmonton Art Gallery, Alberta, Canada. *Place and Process*. 4 September to 26 October. [Organized by Willoughby Sharp.] **1970** Allen Memorial Museum, Oberlin College, Oberlin, Ohio. *Art in the Mind*. [Organized by Athena Spear. Catalogue.] Minnesota State Arts Council. *9 Artists 9 Spaces*. 1 September to 15 October. [Organized by Richard Koshalek. Catalogue with introduction by Koshalek and essay by Mike Steele.] Museum of Conceptual Art, San Francisco. *Body Images*. [Organized by Tom Moriani and Willoughby Sharp.] Long Beach Museum of Art. *Faculty Exhibition*. **1971** Laguna Beach Art Association. *Artists Exposed*. 1 April. Los Angeles County Museum of Art. *24 Young Los Angeles Artists*. 10 May to 4 July. [Brochure with statement by Maurice Tuchman and Jane Livingston.] Museum of Modern Art, New York. *Project: Pier 18*. June. [Organized by Willoughby Sharp.]

Articles and reviews

1969 Sharp, Willoughby. 'Process', *Artforum*, vol. 8, no. 3, November, pp. 46–49, illus. p. 49. [In conjunction with *Place and Process* exhibition, Edmonton Art Gallery, Alberta, Canada.] **1970** Sharp, Willoughby. 'Body Works', *Avalanche*, no. 1, Fall, pp. 14–17, illus. p. 15. **1971** Terbell, Melinda 'Los Angeles', *Arts Magazine*, vol. 45, no. 7, May, p. 48. [Review of video tape performance, California Institute of the Arts.] 'Shocked and Outraged', *Avalanche*, vol. 2, Winter, pp. 58–69. [Series of captioned photographs by Wegman.] Wilson, William. 'Two Young Artists Make Tandem Debut', *Los Angeles Times*, 12 January, part IV, p. 7. [Review of one-man show, Pomona College.]

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